

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-6900 Cable: Modernart

Department of Photography

April 17, 1967

Dear Mrs. Halpert:

Before formally requesting the loan of the Sheeler photographs I should outline for you what our plans are concerning the use of this material.

First, let me assure you that we will not ask to use any of these pictures for an exhibition of Sheeler's photographs until after the Smithsonian retrospective, if that is what you and Mrs. Sheeler wish.

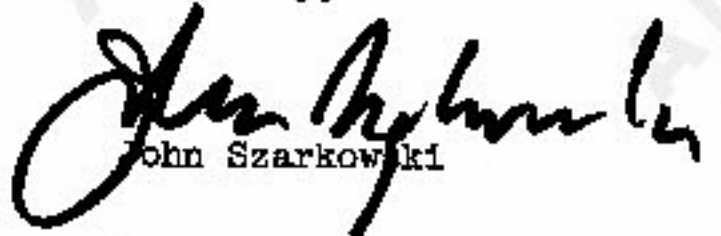
Second, I do not at this point envision an exhibition which would show photographs along with related work in other media, but rather a small exhibition of perhaps forty of the best of the photographs.

Third, there is no particular rush about the exhibition, and my more immediate concern is to try to make sure that a first-rate representative collection of Sheeler's photography will be preserved in a public collection where its meaning will be available to the artists and scholars of today and the future. I think there is a very good chance that we will be able to make a significant purchase from this group, and I am of course most eager to do so.

I would like to bring the seventy one photographs that we have set aside to the Museum where we can spread them out and examine them with close attention, after which I will ask to hold a somewhat smaller number on loan until the issues of acquisition and exhibition are resolved to your and Mrs. Sheeler's satisfaction.

If this is acceptable, please let me know and I will ask our Registrar to pick up the prints.

Sincerely,


John Szarkowski

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

After to publishing information regarding sales transactions, copyright holders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTHUR G. ALTSCHUL
20 BROAD STREET
NEW YORK 5, N. Y.

April 25, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Enclosed you will find a check to the order of The Downtown Gallery from Mr. Gustav von Reis of Bloomfield Hills, Michigan, who is acquiring the William Zorach oil, "Roof Playground, 1917". I wish you would send a confirmation of the purchase to Mr. von Reis, with a copy to me.

For your information, Mr. von Reis is my father-in-law, and is acquiring the painting with the intention of making a gift of it to me at a later date.

At the same time, I wish to tell you that we will not be purchasing the other oil, the portrait of Leo Ornstein, also by William Zorach, and we will arrange to return it to you within the next few days.

Very sincerely,

Arthur Altschul

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

CENTENNIAL EXHIBITIONS PRESENTATION

April 11, 1967

GRAND PATRON

His Excellency
the Governor General of Canada
Major General GEORGE P. VANIER,
D.S.O., M.C., LL.D.

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Mrs. E. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

With respect to our previous correspondence and my visit to your gallery, we have now made the final selection for our "Mother and Child" exhibition, and I would like to ask you for the following works:

1. The two Mother and Child Bronzes by Zorach; one called "New Horizon" small version, 1951 (9" high, 10½" wide) This is the one I saw in your gallery of which I was so fond.

The second one is called "Devotion" bronze cast in 1959
(28" high, 16" wide, 17" deep)

2. Painting by an anonymous painter, 1833, Mother and Child
3. Joseph H. Davis, "Mother and Son", 1835
4. The Mourning Picture from the Beyly Family.

Could you have these five pieces shipped, collect, to the Winnipeg Art Gallery between April 20th and the 25th, so that they will arrive here not later than April 30th? We have made arrangements with Budworths to ship all the works for this exhibition and they will most likely contact you within the next few days. They will make the proper shipping arrangements if you prepare the data for them.

Regarding insurance, if you would prefer to insure these works yourself, please do so at once, and bill us. If not, please inform us of the insurance values and we will have them insured by our own company. They will be insured from April 15th until September 15th, leaving ample time for their return to New York.

...2

HONORARY PATRONS

HON. LESTER B. PEARSON,
Prime Minister of Canada

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U.S. Ambassador to Canada

HON. JUDY LaMARSH,
Secretary of State

HON. R. S. BOWLES, Q.C.,
Lieutenant Governor of Manitoba

HON. DUFF ROBLIN,
Premier of Manitoba

JACK WILLIS,
Chairman, Metropolitan Corporation
of Greater Winnipeg

His Worship, MAYOR STEPHEN JUBA
Winnipeg

His Worship, MAYOR J. P. GUAY,
St. Boniface

DR. JEAN S. BOGGS,
Director, National Gallery of Canada

RENE d'HARNONCOURT,
Director, Museum of Modern Art, N.Y.

MRS. JOHN DAVID EATON

JOHN A. MacAULAY, Q.C.

FREDERICK MENDEL

T. M. MESSER,
Director, Guggenheim Museum, N.Y.

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SAMUEL J. ZACKS

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THE BEE PUBLISHING CO.

Publishers Of The Newtown Bee

NEWTOWN, CONNECTICUT

April 25, 1967

Mrs. Edith G. Halpert
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

We are canceling your subscription as requested in your recent letter and have arranged to send you copies of The Bee at your Newtown address from June thru August.

Since we do not take subscriptions for three months, the enclosed bill is at our single copy price of fifteen cents per copy, which is \$1.95 for that length of time.

We hope you will have an enjoyable summer in Newtown.

Very truly yours,
THE NEWTOWN BEE

Paul S. Smith
Paul S. Smith
Editor

PSS/med
Enc.

*Check
Sent #
7036
5/10*

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The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

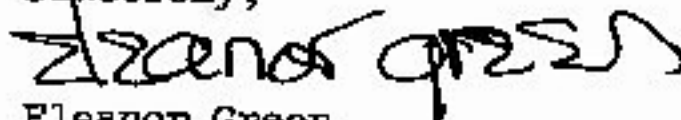
April 12, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Mrs. Halpert,

I will be in the city on Friday and would like to come in and see you for a few moments if you are free. I will call that morning to try and arrange a time.

Sincerely,



Eleanor Green
Curator of Contemporary Art

EG:cd

not to publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Leo S. Guthman

May 2, 1967

Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Edith,

What a nice letter. It is always a pleasure to hear from you. Not quite as good as seeing you, but it helps.

I think that your idea of the Storrs exhibit at the Art Institute is a good one. I hope that Charlie Cunningham will be receptive. Incidentally, he is so well liked that I am sure the Museum will again move forward.

Edith, I have not been in New York at all of late, and I do miss it. I note your item about if I wish to dispose of some of the works that I got from you. Not at all. They are my very honored and good friends.

All the best Edith.

Fondly,

Leo

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**Famous Artists Course
for Talented Young People**

April 28, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Sir:

Thank you for the prompt attention given to our request concerning the photos and reproduction releases of the two works of art by Stuart Davis.

We will be happy to give the following credit lines:
Pochade - Collection Mrs. Edith Gregor Halpert
Courtesy The Downtown Gallery, New York
Combination Concrete - Collection Mr. & Mrs.
Charles B. Benenson
Courtesy The Downtown Gallery, New York

Please find enclosed check to cover the cost of the fees involved.

Once again, thank you. Your courtesy and cooperation are most appreciated.

Sincerely,

Eileen D. Fox

Secretary to Mr. Jack Warren, Art Director
Research and Development

Enclosure

Albert Dorne, Founder
[1904-1966]
Norman Rockwell
Al Parker
Sam Glutz
Stash Cohenos
Jon Whitcomb
Robert Farwell
Peter Heick
Austin Briggs
Harold von Schmidt
George Ellsper
Fred Ledekers
Bernard Puchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin McMahon

Ben Shahn
Earle Lee
Dong Kingman
Arnold Blanch
Adolf Degen
Fletcher Martin
Will Barnet
Syd Solomon
Julian Levi
Joseph Hirsch

Milton Caniff
Al Capp
Dick Cunniff
Whitney Darrow, Jr.
Rube Goldberg
Harry Meerwein
Willard Mullin
Virgil Parloh
Barney Tobey

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State of New Jersey
DEPARTMENT OF EDUCATION

NEW JERSEY STATE MUSEUM

CULTURAL CENTER
TRENTON, N. J. 08625

for to publishing information regarding sales transactions, senders are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is by the published 60 years after the date of sale.

APRIL 18, 1967

THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK

DEAR SIR:

IN CONFIRMATION OF OUR TELEPHONE CONVERSATION, THE MUSEUM VAN WILL PICK UP ON THURSDAY, APRIL 27, THE FOLLOWING OBJECTS WHICH YOU HAVE AGREED TO LEND TO OUR EXHIBITION FOCUS ON LIGHT:

SHEELER, CHARLES - DELMONICO BUILDING
DEMUTH, CHARLES - MADAME DELAUNOIS
SHEELER, CHARLES - WHITE SENTINELS

PLEASE CALL COLLECT (609) 292-5420 IF THERE SHOULD BE ANY NECESSITY TO RESCHEDULE.

SINCERELY YOURS,

LEAH PHYFER SLOSHBERG
CURATOR OF ART

LPS:cd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be in the public domain after the date of sale.

April 19, 1967

Dr. Walter Myden
229 East 52nd Street
New York, New York 10022

Dear Dr. Myden:

As agent for the artist, I am noting below the current market value of the Ben Shahn drawing which I saw at your residence.

THE ARTS Ink Drawing 11 x 15" \$1000.

In relation to the painting in oil by Jules Pascin, I was obliged to obtain the figure from Mrs. Chanin, who is acquainted with the market since she has sold a number of Pascins recently. The figure she gave me as current market value is \$4500.

Sincerely yours,

EGH/tm

April 14, 1967

The Chase Manhattan Bank,
410 Park Avenue,
New York, N. Y. 10022

Att: Adjustor

Gentlemen:

This will confirm our telephoned request that you be kind enough to cancel the "stop payment" on our check #2754, dated March 10, 1967, in the amount of \$2,271.12, payable to The Chase Manhattan Bank. The check has been located, and we have forwarded it to you under separate cover.

We regret any inconvenience which we have caused you.

Yours very truly,

THE DOWNTOWN GALLERY INC.

EGM:js

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DEPARTMENT OF STATE
WASHINGTON

April 20, 1967

*cc sent to
Mr. Halpert
for photo
file*

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, New York 10022

Dear Mrs. Halpert:

I am pleased to advise you that we have placed the art, noted below, which you have so generously loaned to the Department of State Art in the Embassies Program. The list indicates to which Embassy this work has been sent.

Again, my deep appreciation for your welcome participation in this Program.

Sincerely,

Nancy P. Kefauver

Nancy P. Kefauver
Advisor on Fine Arts

✓
"Evening Star" by Isami Doi, "Abstraction" by Seymour Fogel,
"Still Life with Goldfish" by Walter Meigs and "Matter" by
Tseng Yu-Ho have been sent to the American Embassy in New
Delhi, India for Ambassador and Mrs. Chester Bowles.

✓
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April 27, 1967

Mr. Arthur G. Altschul
20 Broad Street
New York, New York 10005

Dear Mr. Altschul:

Thank you for your letter and the check for the
Zorach painting, ROOF PLAYGROUND, 1917.

A receipted bill was sent to Mr. von Reis as you
requested and a copy of this is enclosed for your
records.

I am very pleased that you will add this painting
to your important collection. If you wish, we can
send for the other Zorach painting at your conven-
ience - or, as we would prefer, can you bring it
in in the near future so that I may have the pleas-
ure of seeing you again and also to show you a re-
cent acquisition (not by Zorach) which I think will
be of interest to you. It will be a great surprise,
I am sure, whether or not you would be interested
in acquiring it. I am sure you will be impressed.

I look forward to a visit with you and Mrs. Altschul.

Sincerely yours,

EOH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 25, 1967

Miss Lois Bingham
International Art Program
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear Lois:

How would you like to be a good girl and get this insurance matter settled? I am referring to the Stuart Davis painting CAFE PLACE DES VOSGES, which is still in the bin - since its return from the European tour.

I will be most grateful to you for getting the processing attended to without any further delay.

Best regards.

Sincerely yours,

BGH/tm

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

April 13, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, New York 10022

Dear Edith,

Look carefully and you will see some old friends. I will
always be grateful for the great help you gave me. Its
been a long time since I have been in New York.

Hope all is well with you,

Fondly,



April 15, 1967

Mr. Ferdinand Eckhardt
The Winnipeg Art Gallery
Civic Auditorium
Winnipeg 1, Manitoba
Canada

Dear Mr. Eckhardt,

I am enclosing photos of both HANNAH MILLER AND DAUGHTER,
EMELINE (for your show), and its companion picture FRANCIS
MILLER AND DAUGHTER, RACHEL. As you will note on our ac-
councement, the mother and daughter picture is not for sale;
however it is for sale with its companion. The price for
the two paintings is \$3500.00.

Sincerely yours,

Howard Rose

ART GALLERY



UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

May 3, 1967

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your very generous letter. By all means we hope to have a Folk Art Show at one of the two alternate periods of time listed. We might be able to use the work for the month of October through most of November 1968, or from February 1 to March 30, 1969. This gives us ample time to put a reserve on enough objects, and I will be delighted to talk the matter over with you when I can come again to Manhattan.

I hope you are well. We never stop liking ^{and} John Marin painting. With every good wish for the season I am

Cordially and gratefully,

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

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SPENCER A. SAMUELS
18 EAST 76TH STREET
NEW YORK 21, NEW YORK
YUKON 8-4536
CABLE ADDRESS: SPENCARTS

WORKS OF ART
CONSULTANT

April 19, 1967

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York 10022

Dear Mr. Miller:

In accordance with our telephone conversation,
I am sending you data on five paintings
included in the Johnson War collection, "Art:
USA". As you are the agent for these painters,
we would greatly appreciate your giving us
today's market values for works of a similar
nature.

| | | |
|----------|--|----------------------|
| 15,000.- | Charles Sheeler, SUN, ROCK AND TREES NO. 2, 23 x 33", oil, 1959 | 12,000.- |
| 16,500.- | Georgia O'Keeffe, ONLY ONE, 36 x 30", oil, 1959 | 25,000.- (15,000.-) |
| 7,500.- | Stuart Davis, INT'L SURFACE NO. I, 57 x 45", oil, 1960 | 25,000.- 45,000.- |
| 15,000.- | Abraham Rattner, MOSES... 'I AM', 60 x 48", oil, 1958 | 10,000.- 14,000.- |
| 15,000.- | Ben Shahn, WE DID NOT KNOW WHAT HAPPENED TO US, 48 x 72", tempera, 1960 | 18,000.- 22,500.- |

With many thanks for your assistance,

Sincerely,

Nancy Schwartz
Nancy Schwartz

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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ROSENMAN COLIN KAYE PETSCHKE FREUND & EMIL

575 MADISON AVENUE NEW YORK, N. Y. 10022

SAMUEL I. ROSENMAN
RALPH F. COLIN
SYDNEY M. KAYE
ALLAN D. EMIL
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DODSKOW
SEYMOUR D. LEWIS
LAWRENCE R. END
MURRAY COHEN
ANDREW J. SCHOEN
JEROME L. SINGLER
ASA D. SOKOLOV
STUART ROBINOWITZ
GILBERT S. EDELSON
ARNOLD I. ROTH
LAWRENCE B. BUTTENWIESER

MURRAY HILL 9-7800
AREA CODE 212

CABLE ADDRESS
"ROCKAY NEWYORK"

April 19, 1967

AIR MAIL

Frank J. Winton, Esq.
15101 West Eight Mile Road
Detroit 35, Michigan

Re: The Downtown Gallery

Dear Mr. Winton:

I have consulted with Mrs. Halpert about your letter of March 17th.

Although Mrs. Halpert previously offered to take back the painting, recent events have caused her to change her mind. The work has been sold to another dealer and has been exhibited and offered for sale by that dealer. In Mrs. Halpert's view, these acts have diminished the value of the painting and make it more difficult to sell. She therefore feels that there is no alternative but to demand payment of the sum which is owing to her gallery.

Would you be good enough to send me a check in that amount at your earliest convenience.

Sincerely yours,

Gilbert S. Edelson

GSE:dc
3193-001

cc: Mrs. Edith Halpert

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

May 5, 1967

Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

Thank you for your reply of May 2.

I would be most happy to pay the shipping and insurance charges incurred in sending a few of Mr. Shahn's silk screens.

I'm sorry that I'm unable to get to New York in the near future. I know this must be inconvenient, but I appreciate your consideration.

I'll be looking for the prints. Please let me know the cost.

Sincerely

W. Dayne Bonta

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

April 14, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

What an interesting show -- your new group of Storrs paintings and drawings! Tirma and I would love to be able to get to the opening, but I'm afraid this will prove impossible. With any luck, we'll see it within the next few weeks.

Meanwhile, the very best of luck with the show (and everything else, of course!).

Warmest regards,

Sincerely,


David W. Scott
Director

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April 21, 1967

Mrs. Edith Halpert
 Director
 Downtown Gallery
 465 Park Avenue
 New York, New York 10022

Dear Mrs. Halpert:

We appreciate your support and interest in our work.

~~Stuart Davis spent a great deal of time on the lower East Side.~~
 In the late 30's and early 40's ~~he~~ related to the Settlement
 as an artist and as a teacher. He worked closely with Abbo
 Ostrowsky, who for thirty years was the art director of the
 Educational Alliance. Mr. Ostrowsky knew Mr. Davis personally
 at the time he was painting in this country. People like
 Stuart Davis and he reached out to find art talent amongst the
 impoverished population, particularly the youth, to help them
 develop their skills and their creative capacities. Many con-
 temporary artists benefited from their guidance and teaching.

At some time during this period Stuart Davis donated the
 painting, "Tenement Scene," (size 28½" x 35½") to the Settle-
 ment. The painting depicts a typical tenement scene, with the
 individual in front of a tenement representing the immigrant
 group who lived in this area at that time.

If there is anything further that you may want to hear from me please let me know.

Enclosed please find bill.

Sincerely yours,

MEO:rp
 Encl

Murray E. Ortol
 Executive Director

(See copy in photo bk (in envelope))

action regarding sales transactions,
 e for obtaining written permission
 and involved. If it cannot be
 his search whether an artist or
 be assumed that the information
 as after the date of sale.

Mrs. Max M. Salzman
871 Burr Avenue
Winnetka, Illinois 60093

April 30, 1967

Mrs Edith G. Halpert, Director
The Downtown Gallery
New York, N.Y.

Dear Mrs Halpert:

Thank you for your note about Winnetka. Between the Art Institute Art Rental, Harvey Propper, Old Orchard Bank and the Winnetka Library my things are so spread out that all that remains here are my own special serious paintings that no one wants to look at but myself, and some sculpture including the simple, fundamental, but therefore wild, fired ceramic sculpture. The place is empty.

Hope you received the photograph the Art Institute made of Joe Shapiro's Weber. Would you have any objections to my putting a notice asking for reminiscences or anecdotes about Mr Weber from collectors or friends? Perhaps someone would reply with some personal information, if published in Art News or American Artist.

Now I would like to impose on you for some advice, knowing I'm imposing means I understand if you say you are just too busy to bother.

My lithographs have had recognition in art circles and, the more commercial ones which belong to a special category of large editions, hand handled, three colored prints, have been sold all over the country in numbers. The joke says people have trunkfuls of pancakes, but I have an architect's drawing and filing drawers full of lithographs which are dear to me. A New York outfit wants me to send these for display and I have located a 12-24 leather case with separate sheets inside covered with celbphane. Its rather an expensive rig and I'm hesitant.

What I would like to ask you is: would you be willing to look at some unmounted lithographs, rolled and mailed in a tube and advise me where they might be handled in an appropriate and reliable place - if at all.

For further identification I'm enclosing a few poor slides. One is of my painting 50-60 "Calligraphy of Peace" which says "break their swords into plowshares etc" in Hebrew and has peace written in characters from all over the world and from ancient Summarian to Fortran - computer language of tomorrow for the English - run off at the U of Chicago computer center for me.

I am truly grateful for your time and interest.

Sincerely yours,

Rosalind G. Salzman

Rosalind G. Salzman
871 Burr ave. Winnetka, Ill.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN JOSE STATE COLLEGE

SAN JOSE, CALIFORNIA 95114

Music Department

1150 Rancho Way #36
San Jose, Calif.
April 17, 1967

Downtown Gallery
465 Park (Ritz Concourse)
New York, N. Y.

Dear Sir:

I have contemplated for some time now adding
a Stuart Davis painting to my collection.
Would you please advise me what Davis
paintings you have for sale and their prices.
Any photographs (preferably colored slides) you
could send would be greatly appreciated
and I would return them promptly if
not interested.

Thank you.

Sincerely,
Robert Nichols

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF ART

BERKELEY, CALIFORNIA 94720

May 2, 1967

Mrs. Edith Halpren
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpren,

Would you be so kind as to tell me who represents the estate of Marsden Hartley and John Marin? I wish to include statements made by them and published in Creative Art and Magazine of Art and, since these no longer exist, I feel that I should have the agreement of either their dealers or of the families.

I should be grateful for your assistance and, if such be the case, your permission to include their statements in Theories of Modern Art, a reference book for students and scholars to be published by the University of California Press. They are as follows:

Marsden Hartley, "Art and the Personal Life",
Creative Art, June 1928, xxxi-xxxvii

Marsden Hartley, "On the Subject of Nativeness -
A Tribute to Maine", An American Place exhibition
catalogue, 1937.

John Marin, "Conversation with Dorothy Norman".
Magazine of Art, XXX, 3, March 1937, p. 151.

I should be most grateful for your assistance.

Sincerely yours,

Herschel B. Chipp
Herschel B. Chipp
Professor of Art History
(General Editor)

HBC:pes
enc.

Permission granted by _____

Date _____

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April 27, 1967

Mrs. Max M. Salzman
871 Burr Avenue
Winnetka, Illinois 60093

Dear Mrs. Salzman:

Please accept my belated apologies for not having communicated with you when I visited Mrs. Boos in Winnetka. The flight I had planned was cancelled and I was obliged to take the evening train to Chicago and had just enough time the following day to go through the Storrs material - and dash to the airport to keep an urgent appointment in New York that evening.

When you are next in this neighborhood, do come in to say hello. It will be nice to see you.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GOLDEN WEST SAVINGS AND LOAN ASSOCIATION - 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 - TELEPHONE 451-3847

April 11, 1967

Edith Gregor Halpert, Director
The Downtown Gallery
The Ritz Tower Concourse
465 Park Avenue
New York, New York

Dear Edith:

All works of art recently acquired have arrived, are in excellent condition, and now occupy places of honor in our collection. You helped us select wisely and we couldn't be more thrilled.

After seeing the base on the Zorach, we find that it would be ideal for the statue that we mentioned, which has a broken base. I have enclosed a picture of the sculpture which is by Chaim Gross. The base is approximately six inches in diameter. We should like to take you up on your offer of having your base maker fabricate a new base for us. We are in no hurry for it -- and very much appreciate your trouble.

As soon as the sun shines again (it's been raining for 40 days and 40 nights, I wonder what that means) we will take some pictures of the children and send them to you forthwith.

We are in the process of planning two new branch office buildings. If you have any suggestions for original works of art which may be commissioned for same, we would like to hear your thoughts. We generally like to have a mural for the broad expanse behind the teller counter. Also, a dramatic piece of sculpture might be in order for the lounge area. That will give you something to contemplate in your imaginary spare time.

I hope that you are well and that everything is placid in the creative world.

Fondly,

Marion

(Mrs.) Marion O. Sandler
Senior Vice President

*upper 8" diam.
lower 2 1/2"
4" high inclusive*

MOS:bfs

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Friends of The Corcoran
The Corcoran Gallery of Art
Washington, D. C. 20006

Metropolitan 8-3211

April 14, 1967

To the Members of The Friends of the Corcoran:

Enclosed is a copy of the Annual Report made by The Friends of the Corcoran to the Director of the Corcoran Gallery for the period January 1, 1966 through March 1, 1967. I hope the enclosed Report will be of interest to each member of The Friends.

Information with respect to our future programs will be forthcoming as soon as I hear from Mark Sandground.

Noche Crist, President of The Washington Water Color Association, has asked me to send to each of you an invitation to attend the opening of The 69th National Exhibition of The Washington Water Color Association, which will take place on Sunday, April 30th from 5 to 8 p.m. at the Institute of Contemporary Arts, 1623 Belmont Place, N. W. The Open Section will be juried by Jules Olitski; the International Section (25% of the Show) has been selected from the following galleries: Castelli, Stable, Martha Jackson, Willard, Sidney Janis, East Hampton and Henri. While we do not normally publicize events other than our own, I am happy to pass along the invitation.

Judge Edward Beard asked me to remind you that a Committee of the Friends of the Corcoran has been established which will accept donations of any painting or sculpture whether or not acceptable to the Corcoran Gallery. An appraisal will be furnished for tax deduction purposes. Works of art not acceptable to the Gallery are sold by the Committee and the proceeds used to acquire other works of art acceptable both to our Acquisitions Committee and the Gallery.

Sincerely,

Fleming Bomar
FLEMING BOMAR

President
The Friends of the Corcoran

Due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

UNIVERSITY OF MARYLAND
COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

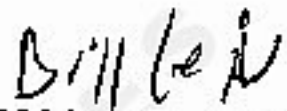
April 20, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I want to thank you so very much for your splendid cooperation in regard to our exhibition of Arthur Dove: The years of Collage. The show was extremely well received here, by the general public and our student body, both of whom we feel enjoyed and profited from the exhibition tremendously. We are extremely grateful to you for your generous contribution of Dove paintings and American folk art.

Sincerely,


William H. Gerdts
Acting Gallery Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

April 19, 1967

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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*Executive Committee Member

ISRAEL OFFICE
32 Allenby Road, Tel Aviv
Cable Address: KFRAM
Telephone: 58211-2

Miss Edith Halpert
Downtown Gallery
Ritz Towers
57th Street & Park Avenue
New York, N.Y.

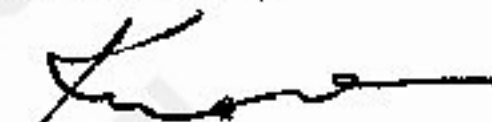
Dear Edith:

I guess it's hard to face but you are a dear. You are wonderfully tough and dear and I love both qualities.

Thanks zillionishly for thinking positively about Jerusalem and its (as you can see) rather non-rich (American artwise) Museum.

See you soon.

Respectfully,



Karl Katz
Chief Curator
Israel Museum

KK/ab

April 25, 1967

Mr. J. W. Hubbell Jr.
Equitable of Iowa
Des Moines, Iowa 50306

Dear Mr. Hubbell:

Please accept my belated thanks for your check and also for the enthusiasm you expressed.

Would it be asking too much to have a snapshot taken of EULOGY in place? It is always so gratifying to know that a favorite work of art has found an ideal home and I am most grateful to you.

When you are next in New York, I hope you will come in to see us. It will be a pleasure to see you.

Sincerely yours,

EGH/tm

**ASSOCIATED
AMERICAN
ARTISTS**

605 FIFTH AVENUE
NEW YORK, N. Y. 10017

PLAZA 5-4211

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

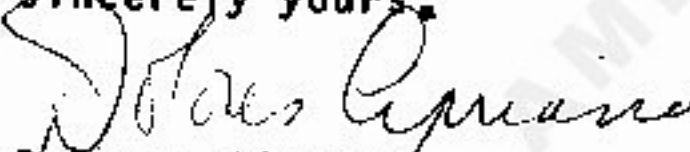
May 3, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Your letter of April 27th has been received here. Mr. Cole is now in Europe and will be back during the latter part of May. We just wanted to acknowledge receipt and I'm sure he will be in touch after he gets back.

Sincerely yours,



Dolores Cipriano
Secretary to Mr. Cole

dc/

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

apm

April 13, 1967

Mrs. Kenneth D. Carpenter, President
Bloomington-Normal Art Association
Russell Art Gallery
Bloomington, Illinois

Dear Mrs. Carpenter:

As you requested, I am noting below the current valuation for insurance purposes of your sculpture by William Zorach.

CHILD WITH CAT Bronze \$3500.

Sincerely yours,

ECH/tn

May 9, 1967

Miss Terry Dietrich
Public Relations
Bamberger's
Newark, New Jersey 07101

Dear Miss Dietrich:

I am sorry that at the moment I cannot put my hands on your release form.

I wish to confirm that we have received your check for \$25. re the damage to the painting by Arthur Dove.

I hope that this notice on our letterhead will serve as well.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. RAYMOND D. NASHER
4701 MIRON DRIVE
DALLAS, TEXAS 75220

Dear Edith,

We haven't seen you in a long
while... I wanted to say we will
be passing through "New York" Thursday
or Friday for a day and will
drop in. We're still thinking
about the Stuart Davis in Lane
a hold out and are wondering
if it is available.

Hope you are feeling well.

Love you from

Sincerely,
Patsy Nasher

May 1, 1967

Washington Gallery of Modern Art

1503 Twenty-first Street, N.W., Washington, D.C. 20036 • telephone: 667-5221

Dear Friends:

Below is a copy of the complete statement which was issued to the press on April 19th. On behalf of all those who have had to decide to suspend the exhibition schedule, I would like to thank you for all your support during the Gallery's existence. It has been an exciting adventure which ought to have been continued, and perhaps still can be in another dimension.

Sincerely,

Mrs. Philip M. Stern
Acting Chairman

FOR RELEASE, APRIL 19, 1967

Acting Chairman of the Board of Trustees, Mrs. Philip M. Stern announced today that "The Washington Gallery of Modern Art will cancel its operating commitments after June 25," the closing date of the Gallery's next exhibition, A NEW AESTHETIC. She added that "the aesthetic standards of the Washington Gallery of Modern Art have never been compromised. Rather than dilute those standards now, we have decided to quit while we're ahead." The action was voted by the Board on April 12 and it was necessitated by the lack of funds to maintain the Gallery's program over an extended period of time. The chief concern of the Trustees was to suspend operations while the Gallery was in a position to protect its considerable resources in real property, a permanent collection worth over \$150,000 and other assets. Having reviewed their obligations, the Gallery now has sufficient funds to maintain itself for the next four to six months at a reduced level of activities. The Board plans to devote this interim period to re-examining its aesthetic function and to seek a new role for the Gallery which will provide the most effective complement to other Washington artistic institutions. Members of the Board and staff have been increasingly concerned over duplication of its programs with that of other museums and galleries.

The museum opened its doors in November of 1962 with the help of two major grants from the Edgar Stern and Eugene and Agnes E. Meyer Foundations at which time the building at 1503 - 21st Street N.W. was purchased and the exhibition program established. Charles W. Millard, Director of the Washington Gallery of Modern Art said, "During the four and a half years of its existence, The Washington Gallery of Modern Art has made an important place for itself in both the community and the nation as a leader in the presentation of contemporary art. Unfortunately, financial support and public interest have not grown apace with the quality and extent of the Gallery's programs, and during the past year it has faced the rapid depletion of the reserve funds that have kept it alive.

In the face of these facts, and of the increasing interest in contemporary art that the Gallery's existence has encouraged in other museums in Washington, the Gallery has decided to suspend its activities, secure in its past achievements, rather than curtail those activities merely to perpetuate itself as an institution. It is a regrettable if wise and necessary decision, and I sincerely hope that the work begun so well by the Gallery can be successfully carried on for the continued benefit for this city."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 27, 1967

Holt, Rinehart and Winston
383 Madison Avenue
New York, New York 10017

Attention: Miss Anita Dickhuth,
Art Director

Gentlemen:

This note is to explain that all copyright and reproduction rights on the drawing WOOLWORTH BUILDING (1914) by John Marin are reserved by the artist and/or The Downtown Gallery. The right to reproduce the work is part of the underlying copyright which in all instances is retained by us in behalf of our artists. This is consistent with the copyright laws in this country and, we believe, abroad as well.

In giving you permission to reproduce this work, please use the credit line, "Collection of Mrs. E. G. Halpert, Courtesy of The Downtown Gallery" and below this, "All reproduction rights reserved by The Downtown Gallery".

Because in recent years reproductions have been made unscrupulously from those which appear in textbooks or catalogs we must request - for the protection of the artist or estate - that the legend mentioned should be included.

Would you be good enough to sign one copy of this agreement and return it to us.

Sincerely yours,

RCH/tm

AGREED:

Anita Dickhuth for
Holt, Rinehart and Winston

Date

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

You are cordially invited
to attend a
Cocktail Meeting
at the home of
Mr. and Mrs. Nathan Cummings
Suite 28A
Waldorf Towers
Park Avenue at Fiftieth Street

Art Galleries Division
United Jewish Appeal of Greater New York
Abraham M. Adler, Chairman

Friday, April 14
4 to 6 p.m.

R.S.V.P. card enclosed
There will be no solicitation of funds

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

May 4, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

My dear Edith:

I am sending along to you the Folk Art list. Out of approximately 112 works that I was especially interested in I would expect that we will need about 50.

David and I plan to be in town the 11th and I hope at that time we will be able to visit the warehouse and see some of your Folk Art Collection that is now in storage.

Summer is here in Washington and the usual amount of tourists. At last count we had well over a million and a half visitors to the Smithsonian during the month of April. Adelyn is busy on Cassatt and sends her best to you.

I look forward to seeing you next Thursday.

Love,



The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Department of Painting and Sculpture Exhibitions

April 21, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

Since I saw you on Saturday I have been down to the University of Maryland to see the Dove show and it was indeed a pleasure. Naturally the collages are out of the question for the Museum's travelling show, but I was certainly impressed by the small selection of oils there and hope that we can maintain this kind of quality.

Since our exhibition is not scheduled to go on tour until February 1, 1968, I may not begin working full-tilt until the fall, but for the brochure listing our next year's program, I did want to have confirmation of one loan in order that we could illustrate a picture. Among the pictures that you showed me Saturday I liked very much the Frozen Pool at Sunset of 1933. You kindly offered to order the Baker photograph 20-363 from Geoffrey Clements. I'd appreciate your letting me know as soon as it comes and I could send over for it.

I should appreciate having a talk with you in the near future and getting your ideas of possible loans. Please let me know when this would be convenient.

Sincerely,

Alicia
Alicia Legg
Associate Curator

AL:jn

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1967

Mr. Lawrence Bloedel
45 Sutton Place South
New York, New York 10022

Dear Mr. Bloedel:

Unaccustomed as I am to writing sales letters, I am making this exception because I feel as I do about the Bloedels.

No doubt you received our invitation and announcement of the John Storrs exhibition of paintings, which - like the sculpture exhibition of two years ago - is a **REDISCOVERY**. These were in the possession of the family, divided between the attic in the Illinois home and the storeroom in the villa in France.

All the paintings in oil were produced during the 1930's and although several had been exhibited in Chicago and Europe, this is the first presentation of these extraordinary paintings in New York City. As in the case of the sculptures, the paintings also anticipate many of the current "avant-garde". I am very eager to have you and Mrs. Bloedel see the exhibition while some of the prize numbers are available. Whether or not you are tempted, I will be delighted to see you-all.

Best regards.

Sincerely yours,

EOH/ta

OKLAHOMA ART CENTER



3113 PERSHING BOULEVARD PLAZA CIRCLE FAIR PARK OKLAHOMA CITY 73107 WINDSOR 6-4477

May 4, 1967

Mrs. Edith Halpert
Downtown Galleries
465 Park (Ritz Concourse)
New York City, N. Y.

Dear Mrs. Halpert:

We are the proud recipient of the gift of a Ben Shahn serigraph, "Credo", bought recently from you by Mrs. Fleig of the local chapter of the National Conference of Christians and Jews.

I am requesting that your gallery please to furnish me the number in the edition of "Credo" and the year Mr. Shahn executed the work. This information is necessary for my registration of the work of art as a part of our permanent collection.

I was pleased to know that all three Ben Shahn serigraphs which you sent to Oklahoma City were purchased. I am hoping that you will extend the courtesy discount of ten per cent to the National Council of Christians and Jews since they have presented it as one non-profit organization to another and that it will be exhibited regularly here at the Art Center.

Thank you for your consideration of my letter.

Sincerely,


Patric Shannon
Director

PS/ds

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May 2, 1967

Mr. Jacob Kainen, Consultant
Department of Prints
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Jacob:

I write to you several days ago, but forgot to list the prices which you requested. You will find these below.

However, as I mentioned in my previous letter, I think you should see the other prints as well, to give you a complete (more or less) picture of the artist in the media of wood-cut, etching and lithography. They are truly exciting.

Again, I hope to see you soon.

Best regards,

Sincerely yours,

EGH/tm

GRAIN OF WOOD \$100.

THE WIND 80.

Many thanks again for being so helpful to me and for your
always warm hospitality.

David and I will see you the 11th.

Love,

Dm

NATHAN CUMMINGS
100 SOUTH LA SALLE STREET
CHICAGO 3

May 3, 1967

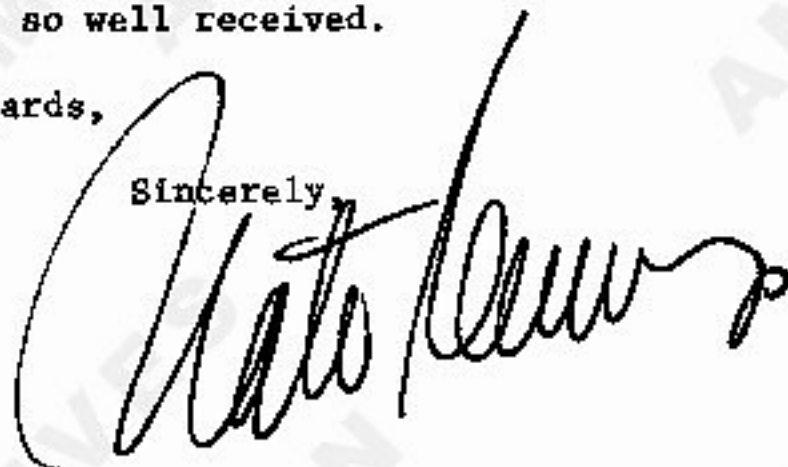
Dear Mrs. Halpert:

Thank you for your very nice letter of April 25. I, too, am sorry we missed seeing each other, but am happy you enjoyed viewing our collection.

I appreciate your invitation to come and see the exhibition of John Storrs' paintings, and I regret that my traveling schedule will prevent me from doing this. Am delighted to know the exhibition is being so well received.

With kind regards,

Sincerely,

A handwritten signature in dark ink, appearing to read 'Nathan Cummings', written in a cursive style.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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April 12, 1967

Mr. Arthur Altschul
993 Fifth Avenue
New York, New York 10028

Dear Mr. Altschul:

As we are preparing to send out an exhibition of Zorach paintings within the next month or so, I wonder whether you have had the opportunity of making a decision regarding the two oils we sent on approval. If, on the other hand, you want to consider these longer, please let me know.

I do hope that you and Mrs. Altschul will attend our Preview Party on Monday, April 17th, when our exhibition of paintings by John Storrs, whom we rediscovered as a sculptor two years ago, will be on view. I look forward to your visit.

Best Regards.

Sincerely yours,

EGH/ta

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

April 25, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Through some delay in Post Office handling,
your letter of April 11 has just reached my office.

I very much appreciate your thoughtfulness
in sending me the catalogue of the John Storrs
Exhibition held in 1920. This is a valuable con-
tribution to our reference library.

When you have convinced ~~the~~ Storrs' daughter
to listen to reason, I would appreciate a statement
on the prints I reserved.

Thanks for inviting me to the Preview Party
on Monday, April 17. However, since it is now
April 25, I don't think I can make it.

I hope you are taking care of yourself and
keeping in good health. You looked great when I
last saw you.

Best regards.

Yours sincerely,

Jacob

Jacob Kainen
Consultant
Prints and Drawings

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

Wanted very much to attend
but had commitments in Chicago
Now by any chance can you
inform us where the
paintings & graphics
will be in future?

You are cordially invited to the
Exhibition Preview

of the recently rediscovered Paintings & Graphics

Mr. Storrs was my father (1912 - 1959)

in law's Uncle I believe

we have one painting of his.

Please reply

by
John Storrs

on Monday, April 17th, 1967

from 5 to 7 o'clock - at

Sincerely
Mrs. J. J. Harrington

1180 So. Shore Dr.

Crystal Lake Ill.

The Downtown Gallery

R.s.v.p.: Pl 3-3707

465 Park Ave. (57 St.)

New York, N. Y. 10022

ESTABLISHED 1886

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK, N. Y. 10018
LONGACRE 3-4500
CABLE: HEINORD

May 8, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Enclosed herewith is my check for \$400.00 - the final
payment on the Sheeler.

It was good to have seen you the other day, if only for
a minute. When things calm down a little, I shall try to make
a lunch date with you in the future.

Sincerely yours


Bernard Heineman, Jr.

BHjr:sh
enc.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 25, 1967

Mr. Nathan Cummings
The Waldorf Towers, Suite 28A
Park Avenue at 50th Street
New York, New York 10022

Dear Mr. Cummings:

Please accept my belated thanks for the invitation to your New York apartment. I was delayed and came shortly after you had left, thus missing the pleasure of seeing you, which I deeply regret. However, I so enjoyed seeing your collection - a very rare experience, indeed.

If you are planning to be in New York before May 13th, I sincerely hope that you will come in to see our current exhibition of John Storrs' paintings, all produced within the 1930's, together with a group of drawings and prints, supplemented by several examples of his sculpture to demonstrate the consistency of his creativity. As a native son of Chicago, his kinsmen should be mighty proud of him and pleased with the enthusiastic reception his exhibition is receiving.

I look forward to seeing you and Mrs. Cummings.

Sincerely yours,

EOH/ta

R.D. #2 Box 347
Hockessin, Delaware
May 3, 1967

Mrs. Edith G. Helpert
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Helpert:

I request an opportunity
to discuss with you the
sculpture of Max Weber, William
Zorach and especially John
Storrs for whom the finest other
sources of information are available.

I use as a reference Dr. William S.
Homer who is my advisor for my
master's thesis entitled, "The Impact
of the Armory Show upon American
Sculpture before 1930", which also
included a discussion of advanced
American Sculpture before and after
the Armory Show. The idea of
writing a monograph on John
Storrs interests me. Any Tuesday,
Wednesday or Thursday would be
convenient with me for an interview.

Sincerely,
Roberta H. Tarbell
(Mrs. James V. Tarbell)

NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA
832 - 5194 33401

April 26, 1967

Mr. Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy:

Further to my letter of April 17, I have made an effort to pin down the damages which Budworths noted in a letter to me dated April 4.

I do not recall any damage to a Rattner and would like to have more particulars.

The two Doves you mention - unless they suffered new fresh scratches or dints, ~~they~~ were in remarkably poor condition when they got here. One of them was so scuffed and rubbed that an interested collector commented to me on its condition.

I presume you are not including the checking of the paint in several of the Doves as this is obviously an aging process which occurs when certain combinations of paint are used.

I am deeply concerned by your news and I do wish that you would make it easier for me by being more specific.

With kindest regards to Mrs. Halpert and yourself.

Sincerely yours,



E.R. Hunter
Director

ERH:p

April 25, 1967

Mr. Richard M. Ross, President
Ross Laboratories
Columbus, Ohio 43216

Dear Mr. Ross:

Thank you for your letter and forgive me for my delayed
reply. Our current exhibition, a catalog of which is en-
closed, involved several trips and many other details in
preparation - as well as the welcome stream of visitors.

Meanwhile I arranged to order some photographs of Robert
Osborn's work, presenting a variety of subject matter.
All the pertinent data will appear on the reverse side
of the prints we will mail to you under separate cover.
If on receipt of these you would like several examples
sent to you on approval, we will be glad to do so. Your
only responsibility will be the charges involved in
packing, shipping and insurance.

When you are next in town, I hope you will pay us a vis-
it.

Sincerely yours,

EGH/tm

~~Photos sent 5/9/67
(See inscription file.)~~

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April 27, 1967

Reverend Anthony J. Lauck, C.S.C.
Director, Art Gallery
University of Notre Dame
Notre Dame, Indiana

Dear Father Lauck:

Thank you for returning the O'Keeffe photograph. I agree that it would be much more effective if you come in to see what we have in the O'Keeffe group of paintings, which are so varied in subject and treatment and which have to be seen in the original rather than a photo.

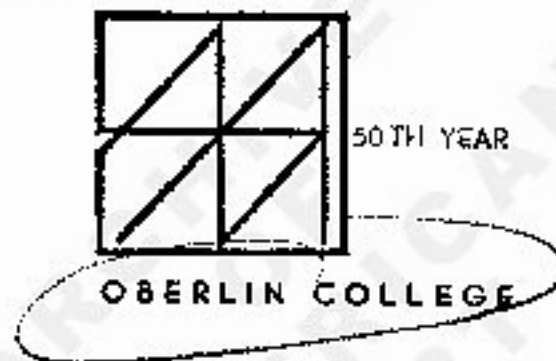
Indeed, I would be very happy to cooperate with you in connection with an exhibition of 18th and 19th Century American Folk Art. However, the date you have in mind will have to be specific as we are committed to three such exhibitions - one in Texas, another in Washington and the third to tour in Europe. The first two are scheduled for April of 1968 for a period of a month. The European tour will probably commence in October or November and will travel for four or five months, to cover three or four countries abroad. However, if you can choose a small (relatively) group the latter part of this year, I am sure we can supply a handsome cross-section from our very large collection plus some loans from other institutions in Kansas, Arizona or Illinois to keep expenses of packing, shipping and insurance to a limited sum. In any event, do let me know when you plan to be in New York - when we can discuss the matter in detail and make the necessary arrangements.

I look forward to your visit.

Sincerely yours,

EGH/tm

ALLEN MEMORIAL ART MUSEUM



OBERLIN, OHIO 44074

April 19, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Sea Gull Motif (1928) which I recently saw at the Maryland University exhibition has raised a problem. It was illustrated vertically in Samuel Kootz, Modern American Painters, 1930, as Wave, 1924 and in American and Alfred Stieglitz, N.Y., 1934, Plate X D it was again reproduced vertically and titled Sea Thunder, 1926. I am aware of the similarity between this painting and After the Storm of 1922, but is there any factual data other than this comparison of similar compositions which may indicate that this is indeed a vertical or to the contrary, indeed a horizontal composition. Perhaps in your records there is reference of one or both of these titles, that would be a help.

I am not questioning the integrity of your presentation of the painting as a horizontal composition. I am asking for some physical or documentary evidence of the artist's intentions so that I may assert the facts correctly in my thesis.

With kind regards,

Sincerely yours,

(Mrs.) Jan Keene Muhlert
Curatorial Assistant

JKM: gk

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both sales and purchases involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1967

Mrs. Sally Fairweather
~~Fairweather-Mardin Gallery~~
141 East Ontario Street
Chicago, Illinois

Dear Sally:

Please accept my belated thanks for assisting me with the shipment of the Storrs paintings and graphics. As the majority of the former had to be cleaned and all of them framed, we barely made the deadline, but without your help I am afraid I would still be waiting.

The Storrs exhibition is causing great excitement and really looks magnificent. I wrote to Charlie Cunningham suggesting an exhibition in Chicago, where it belongs, but to date have received no reply. What is happening with that museum? Also, where is the new Museum of Modern Art to be situated - and when will it open? I was astonished to learn that this addition is on the way. How do you think it will affect the so-called commercial galleries?

Do let me know when you plan to be in New York, as I have several suggestions to make to you - and of course it is always a great pleasure to see you.

Again, many thanks and my best regards to Shirl.

As ever,

EGH/tm

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COLORADO SPRINGS FINE ARTS CENTER

THIRTY WEST DALE STREET

COLORADO SPRINGS, COLORADO 80903

May 5, 1967

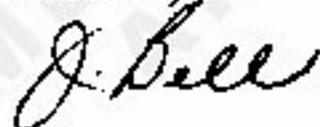
Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
Ritz Concourse
New York, N. Y.

Dear Mrs. Halpert:

Today we received the signed loan form from your gallery indicating that the painting "Fathom" by Tseng-Yu-Ho was received with "chips throughout". There was no indication as to what procedure should be taken regarding this. Has a claim been filed there or do you have any idea how this occurred?

We would appreciate hearing from you if there is anything we should do regarding this damage.

Sincerely,



Judith E. Bell, Registrar

jb

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CONCORDIA
LINCOLN, NEBRASKA
68434



TEACHERS COLLEGE
800 NORTH COLUMBIA AVENUE
KOENIG ART GALLERY

April 28, 1967

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Today the Abraham Rattner exhibition closes in our gallery. It has been a great privilege and pleasure to have had this collection in the Koenig Art Gallery.

For the opening of this successful exhibition we had with us Mr. Norman Geske, the director of the Sheldon Memorial Art Gallery in Lincoln, Nebraska, to speak about Mr. Rattner's work.

I am enclosing copies of various publicity items used in connection with the exhibition. The news release was sent to all major Nebraska and local newspapers and to other colleges and universities in the area.

The Rattner show was a vital addition to this year's gallery program and made a significant contribution to the people on our campus and in the wider community. Thank you very much for loaning us the collection.

Sincerely yours,

Richard Wiegmann
Koenig Art Gallery Director

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"A LANDMARK OF N.Y.C."

MODERN GALLERY

New York



AT SEVENTH AVENUE
22 WEST TWENTY THIRD STREET
NEW YORK 11, N. Y.

April 25, 1967

CABLE ADDRESS: MOCHELSEA • NEW YORK
TELEPHONE: CHELSEA 8-3700

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave
New York, N.Y.

Dear Mrs. Halpert, -

Since the Bill Zorach figure in bronze is due to be completed very soon, I should like to attempt to clarify to you my utter ignorance and stupidity. I know you will find it entirely incredible, but the facts are true.

You know, I had no conception of what you meant when you asked me what I would want for an edition of three. I had only done small "unique" bronzes and had no experience of "editions." I thought it still hinged on your taking the figures on what you call a consignment basis, with commission etc. etc. Therefore I was confused about the cost of the casting to me. And when I suggested \$3,000.00 for the three you seemed aghast at such a price. Actually the first bronze is \$425.00 to me and the subsequent ones \$335.00. There is nothing in the world I would want more than for you to take the three as a complete edition. Would you reconsider and have me tell Modern Art Foundry to make three? I still think \$870.00 to \$1,000.00 apiece is reasonable in view of the cost of the castings.

LARGE and SOUND-PROOF ROOMS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I showed the whole group of Villons to the Smithsonian Institution's consultant in that field, who may purchase only work by American artists, but is familiar with a much broader field. He was most enthusiastic about a number of the prints, which I am now having taken care of by a restorer who specializes in graphics. I have no commitment whatsoever to anyone, either a museum or a dealer or, of course, any collector, as I do not sell any foreign art to the latter under any circumstances. How long these will be held depends on the value of the art in the collection owned by the widow. These too are being sold gradually. And I repeat, I have neither made a commitment to you and Peter Deitsch or to anyone else on any of the material we have in our possession and do not intend to do so until the time is ripe for further sales and until I get valuations based on the various objects which are being restored.

As I mentioned on a previous occasion, the estate will be prepared to pay you and Peter Deitsch a fee for the valuation you gave us for the tax report, although no other dealer had requested a fee, as it has always been considered a form of cooperation within the entire group and occurs very frequently with many of us. Thus, to close the matter permanently and to follow the instructions of the attorney, who restricts sales, everything will be held in abeyance, with no commitment on the part of Mrs. Sheeler or the Gallery, which represents the estate. And so, you may both send me a bill so that the matter may be closed. As I suggested during your joint visit. And please send me no further correspondence of my having "offered the prints for consideration for purchase", since that was never my intention.

Sincerely yours,

FCR/tm

C: Mr. Peter Deutsch



Adams, Davidson & Company, Inc.

3233 P Street, N.W., Washington, D. C. 20007 Tel. 202:965-3800

Elizabeth D. Powers & Judith E. Webster *Directors*

April 26, 1967

On April 26, 1967 at the request of Mrs. Zapruder of NCFA, I examined a section of stenciled wall by Moses Eaton belonging to Mrs. Edith Halpert of Downtown Gallery, 475 Park Avenue, New York City for the purpose of appraisal. A description and valuation thereof follow:

Section of stenciled plaster wall and original lathing 62 1/4 x 42 7/8 inches by Moses Eaton, 19th century American itinerant artist. Three color: brown, red, and green on white using stencils known to be by Eaton.

Valuation

\$750.00

ADAMS, DAVIDSON & COMPANY, INC.

J. E. Webster

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SINCE 1861

GUMP'S

4/13/67

Agencies In:
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

Mrs Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Edith:

Please forgive me for not writing sooner to thank you for our nice evening together and all of the other kindnesses to me while I was last in New York. I'm afraid I was pretty dull company this time, but I can't tell you just how utterly exhausted I was. By the time I reached home in Marin County I really wanted to barricade the doors for a few days. However, that was out as inventory at the gallery had to be finished that week. Then immediately I started to work with Mr. Howe at the California Palace of the Legion of Honor for the month of March. Mr. Gump loaned me to them to help organize a large contemporary exhibition called PAINTERS BEHIND PAINTERS. An exhibition of the work of Central California artists currently teaching at the College level. So from the first of March until last week I have driven my car almost three thousand miles, visited over seventy artists, and battled wind, hail, snow, and rains in one of the wettest, dreariest springs we have ever had. Anyway I think it will be a good show, with 66 artists, and the museum is doing a beautiful catalog with everything reproduced. The experience was very exciting for me, so much so, I've got my second wind and feel better than I have for months. The show opens May 13th.


I wonder if you are in your new apartment as yet? If so I hope it will prove much more convenient for you than the Ritz Tower.

What are your plans for the summer? Any chance of getting you to Marin Co. for some good hot California days. Fox Paws and Fox Trotter the two dogs would quietly take good care of you.

Let me hear from you when you have a minute.

My best to all.

As Ever


Helen Heninger

May 2, 1967

Mr. Robert Alchale
1150 Ranchero Way #36
San Jose, California

Dear Mr. Alchale:

As our photographer has been preoccupied with a large project, the prints he promised have not as yet been delivered. However, within the next few days I will send you photographs of Stuart Davis paintings which the estate has finally released for sale. I regret that we have no slides, but if you are familiar with the artist's work, the black and white prints will serve the purpose. Also, if you would like to see the originals, we will be glad to send you a few examples for your consideration. The only obligation on your part will be the charges involved in packing, shipping and insurance. Of course, it would be ideal if you can arrange to be in New York when we could schedule an appointment to show you a complete cross-section of his work, which is sold steadily throughout the years. However, we have always managed to retain enough paintings and drawings to present a survey of Davis' work.

I will also send you biographical notes which include pertinent information together with a list of institutions in which he is represented.

Would you be good enough to return the photographs after you have made your decision regarding the selection.

I hope to have the pleasure of meeting you when you are next in New York.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1967

Mr. James M. Heald II
23 Westwood Drive
Worcester, Massachusetts

Dear Mr. Heald:

Unaccustomed as I am to sending sales letters, I am so excited about our current exhibition that I want to send you a personal invitation to come in and enjoy our latest REDISCOVERY. The John Storrs paintings in oil (all produced during the 1930's and being presented in New York for the first time) are really extraordinary, anticipating - as did the sculptures shown two years ago - many of the current directions.

Do come in to see the exhibition. I look forward to your visit.

Sincerely yours,

EOH/tm

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April 25, 1967

Dear Helen:

What a delightful surprise it was to open the package and find the beautiful gift you sent me. I really do not deserve it, as I enjoyed your visit immensely and wish you could come here more frequently. It was also nice to meet your confrere. Thi

This evening I talked to two female friends of mine and, based on your letter, I feel I am aware that there are four idiots who work as consistently - you and I and these two friends. Actually, from observation I am convinced that this is a feminine trait almost exclusively. To date I have not seen or heard of any male worker who carries on our way.

Hereafter, when I am very sorry for myself I will read your letter of April 13th. As a coincidence, I too am working on some exhibitions outside of this Gallery, but in my case I don't even have a dog who cares - and you have two.

I have been so busy every moment that I have not had time to do anything about my new apartment except to go on paying a monthly rental on top of my enormous maintenance charge in this slum. Tomorrow I have a date with the electrician and hope to get the work going in my new place, as the painters have to wait until the fixtures are set. I hope to be there within the next two weeks and really look forward to the move.

Perhaps leading a more normal life with the place kept clean and meals served at home will relax me sufficiently so that I can carry on with all the business details and still find time for an occasional non-business trip to California, etc.

Meanwhile, you too try to take it easy and find a reason to come to New York soon.

Fond regards,

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 95.000 F

36, AVENUE MATHIGNON

PARIS 8^e

TÉL. : 359-28-15

R. C. SEINE 87 B 10.806

INSEE : 750-73-108-0-441

Paris, 24th April 1967.

Madame E. Halpert,
The Downtown Gallery,
465 Park Avenue,
New York.

Etats-Unis.

Dear Edith,

Thank you very much for your kind letter. You must no doubt understand how very sad it was for Ottesen and for myself that he no longer belongs to your stable. As I, he always dreamt of having his first one man show in New York in your gallery and under your presidency. ...Alas!!

I hope that Madame Serger and Monsieur Devernay will know how to look after Ottesens interests and defend him well during his show at the Boetie Gallery this coming Autumn. Naturally, I hope to be there and I will let you know the date of my arrival in good time. It would give me great pleasure to be able to spend an evening in your company that I so greatly appreciate.

I hope that you are in good health and I wish you a very enjoyable and restful summer.

With all my very best wishes,

for ever
yours
Nina

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 4, 1967

Mrs. J. J. Harrington
1180 South Shore Drive
Crystal Lake, Illinois

Dear Mrs. Harrington:

In response to your note - whatever paintings and
graphics, as well as sculpture, remain available
will be in our possession and may be seen at the
above address.

We limited the size of the exhibition so that we
may have examples for further showing in the fu-
ture in order to keep Storrs' name before the pub-
lic. Because of the relationship, you may be pleased
to learn that the press reviews have been most en-
thusiastic and that a number of the paintings and
graphics have been sold.

Please feel free to come in and ask us to show you
what we will have accessible at the time.

Sincerely yours,

EGH/tm

April 14, 1967

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Hunter:

As Budworth has no doubt informed you, there were several damages to the paintings which were returned to us from the Norton Gallery recently.

These were noted on the receipt forms we signed for Budworth. I am sure you are following through on this matter with your insurance broker, but as we have not yet heard from them as to an inspection of the damages, I thought it best to let you know that we are holding the paintings aside in anticipation of their visit.

Would you let me know when they will be coming in? Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

April 29, 1967

Mr. Jacob Kainen, Consultant
Department of Prints
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Jacob:

It just occurred to me that I slipped up in not advising you that the balance of the Storrs graphics arrived and are in the current exhibition, including one of the two you chose, which has a pretty red star affixed to it. The other is tucked away.

Among the group there are two self-portraits - one a superb wood-cut and the other ink. I thought you would be interested to see these particularly as well as the others if you have an exhibition in mind.

Are you planning to be in New York soon? If so, please let me know in advance so that I will be sure to be on tap.

Sincerely yours,

EGH/tm

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May 2, 1967

Mr. William Hesthal, Curator
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Hesthal:

I am very sorry about the delay. However, I was under the impression that this was a tentative list concentrating entirely on works to be borrowed from institutions and private collections - and that we would receive an additional list of work owned by the artist - in our possession, which as you probably know is the customary arrangement, as the proposed lenders would not only be surprised at the omission but would be hesitant to lend their pictures without the cooperation of the Gallery.

Furthermore, so many of those you listed were purchased from us a great many years ago and it might be impossible to locate the owners, some of whom may have died or given the work they wanted to museums or members of the family. In many cases, we will have to dig up our old records to locate the original address, particularly those that are dated prior to 1940.

Do let us know whether, in making the selection, you merely passed by the unsold photograph record books. I regret that we did not discuss all this while you were at the Gallery as it would have made the entire project a much simpler matter since we could have referred to our address file to make sure that the owners of the works could be reached. In any event, we will be glad to cooperate with you in getting this problem solved, particularly if you will include paintings and drawings which are immediately accessible. Do let us hear from you shortly.

Sincerely yours,

EGH/tm

April 25, 1967

Mr. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe Avenue
La Jolla, California 92037

Dear Tom:

It was good to hear from you after this long, long silence.

Of course I am sorry that you are having personal problems and sincerely hope that everything will be straightened out. It would be a great tragedy to give up either the Gallery or the "domestic situation". At a time when dedicated art dealers are sadly in the minority and at a time when interest in art is at a peak, perhaps more sales talk on your part (after hours) would be convincing. In any event, I do hope that you will succeed in retaining both.

The balance of the Morrisons have arrived and naturally I am delighted that BROADWAY - NEW YEAR'S EVE has found a happy home - thanks to you.

With fond regards to you and Liz.

As ever,

WJL/tm

note to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information by be published 50 years after the date of sale.

3301 CAMP HOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

May 3, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

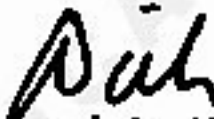
I was happy to see you yesterday and regret that our schedule was so terribly tight that we didn't have a chance to forewarn you of our visit.

I think the news that the Carter Museum will expand its role to encompass American Art and not just "Western Art" is the best possible news that we could have, and I do hope that you will be able to come out and give us your advice and counsel as this would mean a great deal.

Mitch and I will sit down within the next day or so to discuss our next trip East and see if we can give you a definite day as to when we could get together on the Folk Art Exhibition. We are very excited about this and look forward to working with you.

All best wishes.

Sincerely,



Richard A. Madigan
Director
North Texas Museums
Resources Council

RAM: gk

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many ideas he had in relation to maintaining the sense of
flight and planning open areas.

April 22, 1967

Mr. William F. H. Purcell
Harry Dryden & Co.
4 West 23rd Street
New York, New York

Dear Mr. Purcell:

I deeply regret that we could not meet yesterday. After
waiting for a taxi for about 20 minutes, I finally got
back to the gallery shortly after 3:30, when I found
your office to learn that you were tied up.

Consequently, I thought it best to send you this note by
hand and perhaps we could both find a convenient time to
meet.

William has been making a series of sketches, but suggested
that I communicate with you before he devotes any additional
time to the project - in which he is deeply interested.

He suggests the overall sculpture area from 20 to 60' of
the total space. He is now endeavoring to make several prop-
osals for your consideration together with a scale model
with the proviso that he will receive \$2500. for these
important contributions.

If the commission is awarded to him on this basis, he will
be glad to make further contributions at your suggestion.
The final price, covering the space of 20 to 40 feet or
45 x 48 feet will amount to \$27,000. This, of course, will
include supervision of the installation, which will involve
setting the various sections into a single unit. The water-
fall need will be placed cooperatively as you and Harry agreed.

If you would like to discuss this further, I will be glad
to make a specific appointment, which I will keep. Won't
you please let me know.

Sincerely yours,

W.F.H.

P.S. I was deeply impressed with his enthusiasm and the

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO ILLINOIS 60603 TELEPHONE CENTRAL 6-7080

May 1, 1967

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I was about to write to you when I received your letter.

I am planning to be in New York on the afternoon of the 4th, through the 5th, and until about noon on the 6th of May. Can I come and see you around 12:00 on the 5th? I will call ahead of time.

If this isn't convenient for you, leave word for me at the Stanhope Hotel as I will be leaving for Washington before you have a chance to answer.

It has been much too long since I have seen you.

Sincerely yours,



C. C. Cunningham
Director

CCC:k

For publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 26, 1967

Miss Hope N. Kondrat
19 Spring Street
Chatham, New Jersey 07928

Dear Miss Kondrat:

Thank you for your note and the card announcing
your forthcoming exhibition.

For some time now, The Downtown Gallery has con-
centrated almost exclusively on the work of those
artists on its permanent roster and, at this junc-
ture, we do not anticipate making any additions
to the list.

Good luck with your show and in making the appro-
priate gallery affiliation.

Sincerely yours,

Tracy Miller

due to publishing information regarding sales transactions.
Dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FORTUNE

Time & Life Building, Rockefeller Center, New York, New York 10020

Executive Offices

The Shahn painting would be a valuable addition to the show and we sincerely hope that you will make it possible for us to include it.

I look forward to hearing from you.

Sincerely,


Stanley Posthorn
Creative Director

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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

April 27, 1967

465 PARK AVENUE
NEW YORK, N. Y. 10022

Silver Burdett Company
Time and Life Bldg. Room 14-40
Rockefeller Center
New York, New York 10020

Attention: Miss Joan Scafarello

Gentlemen:

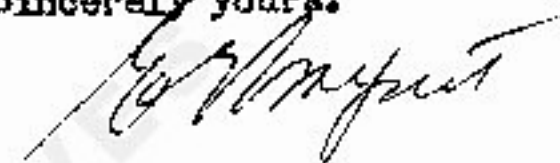
This note is to explain that all copyright and reproduction rights on the painting SEEKING WORK (1938) by Max Weber are reserved by the artist and/or The Downtown Gallery. The right to reproduce the work is part of the underlying copyright which in all instances is retained by us in behalf of our artists. This is consistent with the copyright laws in this country and, we believe, abroad as well.

In giving you permission to reproduce the painting, please use the credit line indicated in your form, "Collection of Mrs. Max Weber, Courtesy of The Downtown Gallery" and below this, "All reproduction rights reserved by The Downtown Gallery".

Because in recent years large color prints have been made unscrupulously from the reproductions which appear in textbooks or catalogs we must request - for the protection of the artist or estate - that the legend mentioned should be included.

Would you be good enough to sign one copy of this agreement and return it to us.

Sincerely yours.



ECH/tn

AGREED:

Joan Scafarello
Joan Scafarello for
Silver Burdett Company

May 16, 1967
Date

Please return to Downtown Gallery

*

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORES • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • YSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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MRS. RAYMOND D. NASHER

4701 MIRON DRIVE, DALLAS, TEXAS 75220

to see you feeling so well, and
to hear about your pending visits
to Texas. I do hope you will
spend some time in Dallas.

I do want you to send me the
small Patten water hanging. I
love the smallest Heeler... but I
feel that I must have "Punch Card
Flutter" and need to know the Davis
price before I can consider the
Heeler. Have you been able to do
anything on this?

Ray joins me in sending our
best regards... Am eager to hear from you.

Faithfully,

Ray

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

RABBI LEONARD I. BEERMAN
1800 NORTH SEPULVEDA BOULEVARD, LOS ANGELES 90049

April 28, 1967

The Downtown Gallery
465 Park Avenue
New York, N. Y . 10022

Dear Everybody:

I am returning the Pleiades by Air Express
and am enclosing a check for \$150. for Ecclesiastes.

Thank you very much.

I will be glad to serve as your Los Angeles
agent if you will pay for the postage stamps.

Cordially,

Leonard I. Berman

LIB:ln

Encl.

rior to publishing information regarding sales transactions.
statements are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

JAMES GOODMAN GALLERY

THE PARK LANE • 33 GATES CIRCLE
BUFFALO, NEW YORK 14209

AREA 710 • TELEPHONE TT 5-9250
CABLE ADDRESS • GOODGAL • BUFFALO

April 25, 1967

*The Downtown Gallery,
465 Park Avenue,
New York, New York. 10022*

Dear Mrs. Halpert:

*It is over a year now that we have been playing games with
the Hartnett painting.*

*I would like either, to make an exchange with you for this
painting, or for you to refund the purchase price that I paid,
since I am told, on good authority, that this is not a
Hartnett.*

Sincerely yours,

James N. Goodman

JNG:D

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 2, 1967

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charlie:

In the stack of papers Tracy Miller turned over to me recently, I found your letter of April 3rd - referring to the Sheeler drawing which you returned.

Just to make you comfortable, I want to report that Mrs. Halpert never abandons all hope! I am holding the picture for your future reference.

Incidentally, I have recently received word from the Smithsonian Institution to the effect that shortly after they move to their new quarters in the former Patent Office Building and have their group opening exhibition, they plan to have a memorial show of Sheeler's work. This will be presented also at the Philadelphia Museum and at the Whitney subsequently. I trust you will agree to lend the painting you acquired last year.

I was hoping that you would be in New York during our current exhibition of paintings by John Storrs - which have just been rediscovered and shown for the first time in New York, although they date within the 1930's. The show is creating as much excitement and enthusiasm as the previous "rediscovery" show of his sculpture held in 1965. The paintings will remain on view through May 13th and if there is a possibility of you coming to this wicked city before that date, I will be delighted. In any event, it is always a treat to see you.

With best regards.

As ever,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1967

Mr. John I. H. Baur, Associate Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Jack:

In going through my bulky "follow-up" folder, I found a copy of my letter addressed to you on January 14th. This refers to your auction held for the Whitney Building Fund - and specifically to the Arthur Dove painting which I purchased at the time without having seen it before the actual auction.

If you will refer to your records you will find that I sent the Whitney Museum the check for \$4250. as a direct donation and requested that we obtain a receipt for this so that it may be deducted as such in the name of The Downtown Gallery. My accountant has called my attention to the fact that we are not on a calendar year but on a fiscal year arrangement and he is about to get started on this annual project - to support Uncle Sam. When I presented him with the folder of gifts I realized that I did not receive an acknowledgment from the Whitney for the sum involved.

As I advised you, the painting had been ruined when it was relined by someone who is still using the old-fashioned glue process rather than wax - and I really do not want this painting in either a private or public collection to represent Arthur Dove - and have placed it with my collection of "frauds" and works of art damaged beyond repair. These will be donated to some institution subsequently as a unit. Since I may not obtain two deductions for the same work of art, naturally there will be no second claim when the latter idea is carried through.

Will you therefore be good enough to have your bookkeeper or accountant send me the acknowledgment which I must present to our accountant.

Also, it occurs to me that you have not seen the current exhibition of the paintings recently rediscovered - as were the sculptures two years ago. I am referring to the John Storrs exhibition which will continue through May 13th. How about coming in some lunch time and having a snack with me at the Gallery before or after you see the exhibition. It is really an incredible collection, all dating in the 1930's and has caused tremendous interest. Jack Gordon was here and was quite enthusiastic - but I would be very happy if you too would see the show. I look forward to your visit. Best regards.

Sincerely yours,

EOH/tm

ANNUAL REPORT OF THE FRIENDS OF THE CORCORAN

It is with pleasure and pride that this report is submitted covering the activities of The Friends of the Corcoran for the period January 1, 1966 through March 1, 1967.

Through arrangements made by Mrs. Tompkins Parker, our immediate past president, and through the courtesy of the Ambassadors to the United States from New Zealand and Peru, the Embassies of New Zealand and Peru presented for the benefit of The Friends and their guests exhibitions of paintings and other works of art of their respective countries; the New Zealand Exhibition offering primarily the colorful contemporary painters of that country, and the Peruvian Exhibition the historic collection of Peruvian art owned by the Embassy.

To mark the Fifth Anniversary of The Friends of the Corcoran, an exhibit of paintings and sculpture owned by forty-five members of The Friends was assembled under the able direction of Mrs. Estelle Bechhoefer and was exhibited at the Gallery from October 7-30, 1966 under the theme, "The Contemporary Spirit." The gala opening was preceded by a private preview for The Friends. A second section

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

FIELD FARM
SLOAN ROAD, WILLIAMSTOWN
MASSACHUSETTS

Apr 21

Dear Edith

Many thanks for your note
about the Storr exhibit. Unfortunately
we were in New York Tuesday to
Thursday, and didn't get your note
until we arrived back here yesterday.
If I had only known I could
have come in Wednesday. As it stands
now we don't plan to be down again
till May 4, but I will surely come
in then.

Again, Thanks and best wishes

Sincerely

Larry

BLOEDEL

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

May 5, 1967

Mr. Halpert

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I have consulted the Museum's legal counsel, Dunnington, Bartholow & Miller, concerning your request of May 2, since this involves considerations which I am simply not competent to judge. They tell me, however, that my letter to you of January 11, 1966, is the only position we can take in this matter. I wish I could oblige you but I just see no way to do so.

I will do my best to get in to the John Storrs exhibition, which I hear is very good. I would love to have lunch but with the way things are going here at present it will probably have to be late some afternoon on my way to the train.

My best, as always,

Yours sincerely,

Jack
Associate Director

JLHB:pw

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President Lloyd Goodrich, Director John I. H. Baur, Associate Director

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MRS. JESSE ZIZMOR

April 27, 1967

Mr. Warren M. Robbins, Director
Museum of African Art
Frederick Douglass Institute
316-318 A Street N.E., Capitol Hill
Washington, D. C. 20002

Dear Warren:

This has been the most hectic period in my life and since we have become the Information Center for not only America but also Europe now that there is so much interest there in American art and particularly the earlier part of this century, life has become very complex for me and more so because I have not been well during the past two years, with a long vacation as the only cure.

This explains why I have not communicated with you sooner and I hope you will forgive me for not having acknowledged the Shahn prints you sent me, - which I appreciate greatly. I also regret that I have not had the opportunity of seeing you to say nothing of the Museum of African Art. I plan to close the Gallery earlier this summer and really indulge in a complete restful vacation, so that I can function like a human being once again.

Perhaps we can arrange for a date in Newtown this summer. In any event, I will keep in touch with you.

Again, many thanks - and very best regards.

Sincerely yours,

WMB/tm

April 27, 1967

Mr. Richard Cole
419 East 57th Street
New York, New York 10022

Dear Mr. Cole:

Thank you for your letter.

A number of the prints which were so badly foxed and stained were sent to the restorer, who has handled our work for many years. This was done before you had telephoned.

As I wrote to your brother, the attorney for the Sheeler estate requested that I make no further sales until he gives me the green light and this refers specifically to works by foreign artists, as to date we have been concentrating - as I always do - on work by American artists and a gradual distribution of the paintings and drawings by Charles Sheeler. Since instructions from the attorney were to postpone any further income until 1968, I am not free to dispose of any of the widow's possessions until then, when we will all mutually decide about their distribution. I have made a note of your request and will advise you when, if and through whom the Villons will be sold or whether they will be presented to some institution as a gift from the estate.

Sincerely yours,

EGH/tz

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April 26, 1967

Mr. Lionel R. Bauman
2 West 45th Street
New York, New York 10036

Dear Mr. Bauman:

Although at one time we handled the work of Karl Zerbe, it has been a good many years since we have done so. Under the circumstances, we are not familiar with the current range of prices for this artist.

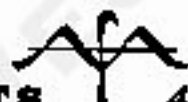
I would suggest that you write to the Nordness Gallery at 134 East 70th Street for the current insurance valuation on the painting you own.

Sincerely yours,

Tracy Miller

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THE AMERICAN FEDERATION OF ARTS



41 East 65 Street, New York 10021 · YU 8-7700

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DIRECTOR

Roy Meyer

May 10, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

One of the most successful exhibitions we have in our current program is A CENTURY OF AMERICAN STILL-LIFE PAINTING: 1813-1913, which was selected by William Gerdt. He has agreed to do a sequel for us entitled, AMERICAN STILL-LIFE PAINTING: 1913-1967, (#67-10), which will circulate from October, 1967 through October, 1968.

A large exhibition of about 40 paintings will cover the period from the Armory Show to the present, and would include the early twentieth century Moderns, artists of the Precisionist School and contemporary artists who show a renewed interest in this theme. A few examples of sculpture will also be included.

Under "Reference" at the end of this letter we have listed work(s) which we would very much appreciate your lending to this exhibition.

In the hope that you will be able to lend, we enclose our loan agreement forms. The grey copy of the form is for your file; the brown copy should be filled in, signed and returned to us. A prepaid self-addressed envelope is enclosed for your convenience.

(continued)

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Not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 4, 1967

Mrs. John Martin Jr.
945 Fifth Avenue
New York, New York

Dear Norma:

I want to thank you and John for sending me a personal
invitation to the opening at Kneeder's on May 3rd. I
had been looking forward to the invitation as I was
most eager to see the show and to compliment Mrs.
Phillips on her cooperation - as well as my bests (N & J).

However, the invitation and your very nice note reached
me in the late mail on the 3rd. I am enclosing the en-
velope, which explains the delay in delivery. Of course
I regret having missed this special occasion, but will
stop by to see the show the first moment I can get away
from this busy joint. By the way, I am sure that the
reading article will be of interest to the collector of his
reputation and work. Best regards, The
former is well-illustrated and has a quite longer text.

I am sure you will find this book, which is
most informative.

EOH/tm

Sincerely yours,

10/1/67

Memo

From
WARREN M. ROBBINS
May 1, 1967

To Mrs. Edith Halpert

Dear Edith:

Many thanks for your thoughtful letter of April 27. Please--no apologies.

I would be delighted to visit you once again during the summer in Newtown.

Enclosed is a release on the close down of the Gallery of Modern Art.

What did you think of the colored slides I sent juxtaposing African with Modern Art? Would appreciate your sending them back immediately so that I can have additional copies made. If you are interested in having a set, I will be glad to have one made up for you.

Sincerely,

Warren

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

MUSEUM OF AFRICAN ART
FREDERICK DOUGLASS INSTITUTE
316-318 A. Street, Northeast, Capitol Hill
WASHINGTON, D. C. 20002

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April 13, 1967

Mr. Victor Topper
5 Hearthstone Crescent
Willowdale, Ontario, Canada

Dear Mr. Topper:

I hope you will forgive me for the long delay. I had a problem with a temporary secretary, who confused your correspondence with the Winnipeg Art Gallery for the simple reason that they are both in Canada and, on top of that, she misfiled all the papers and I became thoroughly confused, as you can gather.

Now that I realize what had happened, because a letter arrived today from Winnipeg which attached a group of forms to be completed and it is an entirely different group, I have located your correspondence and find the original list you made. The titles are listed below.

| | | | |
|------------|-------------------------------|---------------|---------|
| *Ben Shahn | THE HERON OF CALVARY #1, 1962 | W.C./ Gouache | \$4500. |
| | BULL, 1958 | Wash Dug. | 600. |
| | DOVE, 1961 | W.C. | 800. |
| | " " | " | " |
| | WAITER, 1959 | | 750. |
| Rattner | ELOHIM | Litho. | 150. |
| | OUT OF THE WILDERNESS | " | 175. |
| | LANDSCAPE WITH FIGURES | " | 175. |
| | THE VALLEY | " | 175. |
| | BLUE AND PURPLE | " | 175. |
| | WHY | " | 175. |
| Zorach | EVERY KNEE MUST BEND | Bronze | 2500. |

I must note that Shahn's THREEPENNY OPERA has been sold. If the rest of this list still holds, please send me a wire and we will have Bedworth pick up all the material.

Sincerely yours,

BOH/tm

* Group of silkscreens. List follows.

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May 9, 1967

Mrs. Sara Kuniyoshi
118 Waverly Place
New York, New York

Dear Sara:

As the bookkeeper has been away for some time, I have been unable to check the figures, but was advised that there is a difference of \$40. A check for that amount is enclosed - with our apologies.

Come and see me sometime.

Love,

EGH/tm

Sara Kuniyoshi called 5/1 in answer to your letter. The discrepancy is \$40 not \$400.

The final bill you sent for the Nihonbashi affair had one total and the yellow slip and other papers had another total with a \$40 difference. Probably arithmetic ~~2/2~~ and should be easily checked. I said I would give you message.

N

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April 27, 1967

Miss Karen Freeman
208 Meeting Street
Providence, R. I. 02906

Dear Karen:

As your family probably advised you, I have been quite ill during the past two years. In addition, because of my long, long association with American art, this Gallery has become the Service Station for the majority of new museums plus many of the old institutions with young, untrained curators, etc. Consequently, I was deeply impressed with the contents of your letter, which indicates very clearly that you are a true scholar and a dedicated one (very rare in this era). Actually, I cannot see how I can help you, as you have been so thoroughly self-sufficient. However, I would very much like to spend an evening with you when you are next in town and see whether I can make some suggestions specifically in the field which you wish to pursue. Also, it will be very necessary for me to know where you plan to make your home after your marriage. The location is a very important factor. You made no mention of what medical school your fiance attends at the present time. If you are planning your marriage in September and he has a year to go, no doubt you will remain in that specific area. Incidentally, congratulations and much happiness.

Why don't you drop me a note and let me know when you plan your next trip to New York, so that we can make a date. I should love to talk with you and perhaps I can be of some assistance. Do let me hear from you shortly.

Fond regards.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The founding of the Gallery was established by a group of vitally interested art patrons on the basis that there was no institution in the Nation's Capital devoted exclusively to the exhibition of the most provocative contemporary art. During its first year of operation, the first major Franz Kline Memorial Retrospective exhibition was organized by the Gallery staff which received international recognition. That same year, "The Popular Image," "Formalists" and "Sculptors of our Time" were organized by the Gallery staff. In addition, the work of Reuben Nakian, Arshile Gorky and James Brooks were shown as well as "Lyricism in Abstract Art" and an exhibition of work executed during the WPA. Lectures by Thomas B. Hess, Executive Editor of Art News, the late Frank O'Hara of the Museum of Modern Art and Henry Geldzahler of the Metropolitan Museum of Art were delivered at and sponsored by the Gallery in its first year. The unique architecture program the Gallery provides for its members was initiated and remains the only program of its kind existing in museums today. Such ambitious programs have been featured as a symposium on the Pennsylvania Avenue plan and one on the design of the proposed rapid rail system for Washington both held at the Department of State, boat trips along the Potomac to study the waterfront, walking tours of the southwest area, Dupont Circle, Lafayette Square, Foggy Bottom, a bus trip to study new architecture in neighboring Baltimore and recently a minibus tour of the Mall.

Many exhibitions have been originated by the Gallery staff with major publications accompanying them as well as for distribution to libraries and other museums throughout the country. Traveling exhibitions organized by the Gallery have included Ellsworth Kelly, Raoul Hague, Richard Diebenkorn, the Washington Color Painters, Josef Albers: The American Years, Edward Weston photographs, Raymond Parker and Phillip Pavia. The Gallery was the first museum to ever show the work of the late American painter Earl Kerkam. It was the first American museum to show the work of the British sculptor, Anthony Caro. An exhibition of the work of the great colorist Morris Louis is currently on view at the Gallery and it is the first time since his death in 1962 that the work has been shown in his native Washington. During the summer of 1966, "Picasso Since 1945" was organized by the Gallery staff and only shown in Washington although it received national acclaim. Other exhibitions held at the Gallery have been Vincent Van Gogh, Two Kinetic Sculptors: Nicholas Schoffer and Jean Tinguely, Hans Hofmann, Group Zero, London: The New Scene, Piet Mondrian, Elaine de Kooning's portraits of John F. Kennedy, David Smith and many others.

The Washington Gallery of Modern Art pioneered the world of "happenings" in Washington, instigated a unique film program such as the great works of W.C. Fields, Charlie Chaplin, Cocteau's Testament of Orpheus, The Red Balloon as part of its childrens' series, held the Washington premier of Andy Warhol's Poor Little Rich Girl, and several evenings of films made by the leading avant-garde filmmakers in the country such as Stan Vanderbeek, Benjamin Haysen, Bob Breer and Ricky Leacock.

The Gallery has maintained an extensively catalogued art reference library, established an art rental service shortly after its inception and its permanent collection valued at approximately \$150,000 acquired solely through gifts includes works by Ellsworth Kelly, Jack Tworkov, David Smith, Robert Indiana, Morris Louis, Josef Albers, Richard Diebenkorn, Reuben Nakian, Marcel Duchamp, Seymour Lipton and many others.

The Washington Gallery of Modern Art will install its permanent collection subsequent to the closing on June 25 of its next exhibition, A NEW AESTHETIC.

May 4, 1967

Dear Sir:

We have received the Zorach and it is in good condition. However, we understood that you were going to include a rotating stand with the sculpture. This we have not yet received, and we are holding payment of the bill until it arrives.

I am returning the photograph you allowed us to have. Might we keep the booklets?

Hoping to hear from you soon.

Sincerely yours,

Karen Hoch
Chairman
Sculpture Gift Committee

Box #468

Muhlenberg College
Allentown, Penna.

How about this?
did we receive this?

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N. Y. 10028

April 21, 1967

Dear Mrs. Halpert:

It was great fun to have you with us last Wednesday evening. Mr. Houghton, the curators and I are very pleased that you could come.

When the first American Wing was opened in 1924 it received a fantastic reception. The New York Tribune said, "It insures the establishment there of...a really adequate exposition of the artistic genius of our own people". Today the genius of America continues, the growth of our collections has skyrocketed and space for exposition is shockingly inadequate. In 1967, we are only able to display:

114 of 1500 paintings
15 of 1500 watercolors
11 of 350 sculptures

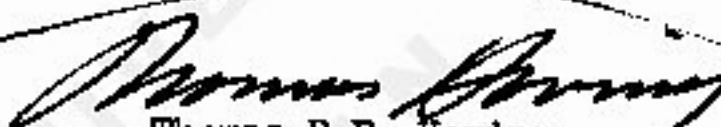
This to my mind is an awfully big "iceberg".

The excellence of our collections is a tribute to our friends and benefactors and our curators whose fine taste and great generosity over the years have created the real need today for virtually a wholly new museum for the American collections - a museum which will, with vibrance and excitement, house the Metropolitan's American treasures in a way never before possible. The structure is expected to cost around nine million. The City is committed for one half. In addition to the private funds for the building I want to stress also the deep, deep necessity for endowment funds to further expand the collections and funds for the salaries of curators and conservators and fellowships for young students.

We will welcome your interest and support. Should you wish to discuss any aspect of our plans and needs, please call me at 879-5500.

Thank you again for being with us in the American Tent last week. It was a memorable and exciting occasion for me and I hope you enjoyed it also.

Sincerely yours,


Thomas P.F. Hoving
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Always keeping in mind that the primary purpose of our organization is to purchase contemporary paintings and sculpture to augment the permanent American collection of the Gallery and to encourage individual donations from our membership, we are pleased to announce the following additional acquisitions:

Sculpture, Peristyle III by George Rickey

Painting, The Waiters by Kenneth Callaghan
(presented through Mrs. Tompkins Parker)

Painting, My Country 'Tis of Thee by Sante Graziani

Painting, A Boston Gentleman by Christian Gullager,
donated by Mrs. Roy C. Markus through
The Friends

The Friends wish to acknowledge with deep appreciation the wholehearted cooperation extended to us by the Gallery and all of its officials.

Current membership in The Friends has increased to 134, an all time high.

Respectfully submitted,

THE FRIENDS OF THE CORCORAN

By Fleming Bomar

Fleming Bomar
President

Mrs. Edith Halpert

-2-

April 19, 1967

I am sure you are aware that neither Peter Deitsch, nor myself, would have undertaken the chores of appraisal, were it not completely understood by the both of us that we would be able to acquire the collection at a fair price.

Therefore, if the collection has been released by the estate at this time, we would both be delighted to make an appointment with you to review the matters set forth above.

Looking forward to hearing from you.

Sincerely yours,

A handwritten signature in dark ink, appearing to be 'S. Halpert', written in a cursive style.

sc;dc

WALKER ART CENTER

700 Lyndale Avenue South

Minneapolis, Minnesota 55403

377-6234

Martin L. Friedman, Director

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

29 April 1968

Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Enclosed you will find a copy of a letter sent you on March 14 to which, as yet, we have received no answer.

Since we are about to send our two Sheeler works out on loan, we would be very grateful if you could send us your estimate of the current market value of the two works as soon as possible.

Looking forward to hearing from you,

Sincerely,



Mrs. Richard Sussman
Assistant to the Registrar

encl.

THE UNIVERSITY OF IOWA

IOWA CITY, IOWA 52240



School of Art

May 2, 1967

Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert,

Thank you very much for your letter of April 25. I am deeply honored that Edith Halpert liked my "Nazi Drawings". Knowing your sharp eye, your comment on it pleases me.

I wish I could agree to let you have three drawings for the HemisFair in San Antonio. The Drawings will be traveling to different museums up to the beginning of March. I just called Mr. T. Tibbs, Director of the Des Moines Art Center, who is in charge of the travel arrangements for the show. If you don't think it too pretentious of me, may I suggest that you exhibit the complete set of drawings at the HemisFair. If you are interested I think it would be nice to arrange it.

I found out last week that they want the show in Holland. It would be interesting as I would like these drawings to be seen as widely as possible so I can show my wrath towards what we did with our civilization in the mid-twentieth century and maybe help future generations not to make the same mistake. Since your opinion is very important to me, what do you think of exhibiting the drawings in Europe?

I do hope you understand my reluctance of splitting the drawings up since in my plans I want them all together wherever they may be eventually housed.

Sincerely,

Mauricio Lasansky

ML:ls

in the publishing information regarding sales transactions, members are responsible for obtaining written permission in both oral and purchase invoices. If it cannot be obtained after a reasonable search without an artist or release is being, it can be assumed that the information is published 60 years after the date of sale.

LIONEL R. BAUMAN
2 WEST 45TH STREET
NEW YORK, N. Y. 10036

April 18, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

An educational institution has asked me to give them a painting by Karl Zerbe which I purchased from you. This was done in 1943, is entitled "Entr Acte" and is 36 x 29 and was done in encaustic.

You probably have some record of this painting in your files and, of course, I could bring it in to you at any time. I am wondering, however, before going to that trouble, whether you can give me some idea of what this would appraise for for tax purposes. Based on such a rough and sight unseen idea, I would then know how to proceed.

Very kindest regards and best wishes.

Sincerely,



LRB:ls

Zerbe

12/43

Between the Gets \$ - 600.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is published 60 years after the date of sale.

April 27, 1967

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa, Oklahoma 74114

Dear Mr. Humphrey:

Thank you for your letter of April 10th in explanation for the delay on the Shahn and Rattner prints.

However, may I point out that we have still not received these as of this date.

Thank you for following up on this and expediting their prompt return.

Sincerely yours,

Tracy Miller

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

April 11, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, N. Y.

Dear Edith:

I greatly enjoyed our evening together - the good talk, the Russian Bear, the Marlborough-Gerson opening, and the Storrs preview. It was nice to have borscht to the accompaniment of musicians from the old country playing Publitchki(?) and other timeworn favorites. The evening made me realize what I was missing in Washington. But, of course, there is no Edith Halpert anywhere else in the world.

We are working madly, trying to get this large, shambling structure in good enough shape for our grand opening in the Spring of 1968. At the moment it seems hopeless but we know that much hard work can do wonders.

I send greetings from David Scott, Adelyn Breeskin, Stefan Munsing and Don McClelland.

Thanks again for the splendid hospitality.

Fondly,

Jacob

Jacob Kainen
Consultant
Prints and Drawings

Enclosed is a catalog of my recent work.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



BORIS MIRSKI GALLERY

April 20 - 1967

Dear Edith.

as promised - here is 4000 - the balance
in mid September. As you know it saved my
life.

As always,

Gons

166 NEWBURY ST · BOSTON · CO 7-9186 · WORKS OF ART

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 14, 1967.

The Chase Manhattan Bank,
410 Park Avenue,
New York, N. Y. 10022

Gentlemen:

This will confirm our telephoned request that you
be kind enough to stop payment on the following
checks:

#2754 Dated March 10, 1967, Amount, \$2,271.12,
Payable to The Chase Manhattan Bank

#2755 dated March 10, 1967, Amount, \$318.00
Payable to New York State Income Tax Bureau.

Yours very truly,

THE DOWNTOWN GALLERY INC.

EGH:JS

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 19, 1967

Mr. Norman S. Rice, Director
Albany Institute of History and Art
125 Washington Avenue
Albany, New York 12210

Dear Mr. Rice:

Mrs. Halpert has your letter of April 14th and we note that you will be in New York City on May 1st and 2nd.

Thought I'd better call your attention to the fact that the Gallery is closed on Mondays and therefore we will be most pleased to see you and show you the Van Zandt on Tuesday, the 2nd.

It would probably be a good idea to call in the morning and set up a specific time.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



HOLT, RINEHART AND WINSTON, INC.

April 25, 1967

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Miller:

We are currently preparing for publication a college textbook entitled The History of the United States by Oscar Handlin. For the illustration program in this book we are interested in an 8x10 glossy photograph of the Woolworth Building in 1915 by John Marin.

Since we are nearing our deadline it would be greatly appreciated if you could send us the above print and bill us accordingly. Thank you so much for your cooperation.

Sincerely yours,

Anita Dickhuth

Anita Dickhuth
Art Editor

AD:ss

May 2, 1967

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
New Haven, Connecticut

Dear Andrew:

Do you remember me? I am the Connecticut Yankee who spends most of the year at the above address, where I try to sell hand-painted pictures, sculptures and graphics. It often occurs to me that I have not had the pleasure of a visit with you here for a long, long time and decided to write you a reminder letter.

Aside from the treat of seeing you, I am most eager to have you see the current exhibition of recently rediscovered paintings by John Storrs - a little more than two years after the presentation of his sculpture, which too was tucked away in an Illinois attic and a storeroom in the French villa which his daughter has just sold. Since Yale is probably the first American which owns work by this artist, I thought you would be particularly interested in seeing this superb collection of his paintings, which are creating tremendous enthusiasm among those who have been in to see the show. The latter will continue through May 13th and I hope that your plans include a trip to New York before the closing date. I am sure you will be entranced with the work displayed and a few others we have tucked away. In any event, I sincerely hope you will come in shortly - and if possible let me know in advance. We are closed on Mondays (and of course Sunday as well) but are wide open the rest of the week. It will be wonderful if Jane can accompany you. We might have dinner here.

With best regards,

As ever,

EOH/tm

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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

April 25, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your lovely note of April 8th relative to the Arthur Dove problems, etcetera. I have had some difficulty in finding a Georgian who will put up the "dough" necessary for a small Dove show. I have a sponsor, however, willing to underwrite a large exhibition--50 or 60 paintings--from The Private Collection of Mrs. Edith Gregor Halpert. The sponsor seems interested in the production of a related catalog of considerable quality. Please let me have your response in the near future so that we may proceed with the necessary arrangements, establishment of dates, publications, deadlines, and all those other things which go with a major show.

Sincerely yours,


William D. Paul, Jr.

WDP:da

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April 27, 1967

Art Dealers Association of America Inc.
575 Madison Avenue
New York, New York 10022

Gentlemen:

I am so sorry for the delay in supplying the valuations on the two drawings listed in the forms dated April 11th - a Kuniyoshi and a Marin.

If you would be good enough to give me the name of the original purchaser - or rather of the donor, I can refer to my records and will immediately fill in the required information. Our photograph books are being microfilmed. In order to refer to other record books, I require the owner's name. If you will be good enough to have someone phone me shortly I will send the forms to you by messenger.

Thank you for your cooperation.

Sincerely yours,

EQH/tm

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April 13, 1967

Clarkson M. Potter Inc.
419 Park Avenue South
New York, New York

Gentlemen:

Would you be good enough to send us one copy of
AMERICAN FOLK PAINTING by Mary Black and Jean
Lipman.

Would you send this with your bill, less our
customary Book Sales Department discount?

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 16, 1967

Mr. John Szarkowski
Photography Department
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Szarkowski:

I am enclosing a copy of a hand-written letter I received from Musya Sheeler yesterday. This is self-explanatory and obviously eliminates me from the scene relating to the collection of photographs she inherited.

Under the circumstances, I assume that the forms you were to send me for filling in information, etc. will have to be directed to Mr. William H. Lane, Holman Street, Lunenburg, Massachusetts in view of the fact that he is now in control of the entire collection of photographs by Sheeler.

If I can be of service to you in this connection, please call on me.

Sincerely yours,

EGH/tm

May 3, 1968

Mrs. Richard Sussman
Assistant to the Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota 55403

Dear Mrs. Sussman:

Your letter dated April 29th arrived today.

Mrs. Halpert is now in Washington and will not return until Tuesday. I will call your letter to her attention at that time and am sure that she will then send you the information you request.

Sincerely yours,

Tracy Miller

443-1212

April 19, 1967

Mr. Leo Shanon
Shanon Electric Co.
369 West 19th Street
New York, New York

Dear Leo:

After these many telephone conversations, I can finally make a definite date with you this coming Monday. You may set the actual time - after 11 a.m. I will leave the day open for this purpose as I must get the electrical work done in order to have the place painted and to move out of this slum.

Your cooperation will be most gratefully received. Will you therefore please phone me on receipt of this letter to set up a specific appointment.

Sincerely yours,

EOH/tu

507-4600

Dawn

PL 2-2855

15C

HA/1

0394

Polygrams

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LEE ADLER

168 Clinton Street, Brooklyn Heights, N.Y. 11201

May 5, 1967

Miss Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert,

Here are some of the reviews of my recent show of "industry-scapes" I said I'd send you. Note the references to Sheeler, Demuth and Feininger in several. Were Niles Spencer better known, I'm sure there would have been comparisons to him, too.

I hope you can take a few minutes to visit Salpeter and have a look; the gallery has about 10 paintings on hand.

Yours sincerely,



LA:cac
enc.

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CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

April 19, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I was delighted to receive your letter of April 11. After looking over the enclosed list of Sheeler's personal collection I quite agree that additions and changes are in order. A retrospective exhibition of Sheeler work would be most valuable educational exhibition and one of interest to a great number of people.

Your suggestion of adding a few touches of his environment is excellent and especially exciting to me as I am very fond of Shaker design.

I hope to get to New York in the latter part of May and I will notify you later on to the exact date so that we can further discuss the exhibition.

Sincerely,

Donn Z. Young

Donn Young
Director

DLY; pl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART GALLERY



UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

April 21, 1967

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for your kind letter of March 9 with the photograph of a leaf painting by ~~leaf painting by~~ Georgia O'Keeffe. I was pleased to see the painting and am sorry to return it back to you.

For a painting with the subtlety of tone that Georgia O'Keeffe possesses, I would rather see them personally at some time when in New York. Then possibly we can bring them out to show to the Committee.

Meantime I have been thinking very seriously about asking you something. Do you think that we might assemble a full blown show of Early American Folk Art from your collection to bring to Notre Dame for a month or two during the next exhibition season that we are planning? This looks far into the future as you understand, but if I thought that you would be well disposed toward it, I would keep it seriously in mind and talk about it with you on my visit. With every good wish to you I am

Yours very cordially,

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

Photo enclosed.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Joslyn Art Museum

Eugene Klingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

April 14, 1967

Dear Edith,

It was a great pleasure to see you last week in New York. As always, the pleasant time spent with you was a highlight of my trip.

The Dove exhibition was handsome and interested me very much. I'm pleased I had the opportunity to see this important show.

Cocktails with you, Jack and Walter was much fun, and the dinner at Charles was elegant - the potatoes were unbelievably good!

As you know I spent Saturday afternoon studying the Lawrence-Myden collection and enjoyed seeing each work and having Jack talk about the paintings, sculpture and graphics. I sincerely hope I can arrange an exhibition of this important collection at Joslyn in the near future. At such a time, I hope the three of you will come to Omaha for the festivities.

Enclosed is our 1966 annual report which includes an illustration of the Weber. I thought you might like it for your files.

I hope I shall see you soon again. Do let me know if Dr. Linkow is the answer to your dental problems.

Fondly,

Bill

William A. McGonagle
Curator

enc.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA
832-5194 33401

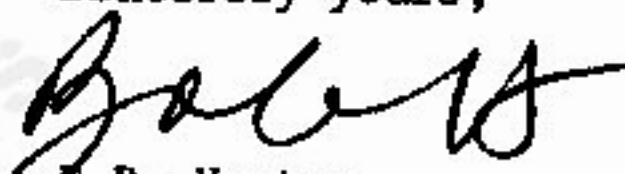
April 17, 1967

Mrs. Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy:

Your letter of April 14 has caused me some dismay as I was unaware of the fact that the damage you referred to was new. Several of the Doves (one in particular) were in terrible shape when they got here. I will, however, get out the records and see what I can do. I am sorry you have been put to trouble. I will get at it right away.

Sincerely yours,



E. R. Hunter
Director

ERH:p

April 25, 1967

Mr. Charles Cunningham, Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Charlie:

I thought that you would like to know with what enthusiasm the current exhibition of John Storrs' paintings, supplemented by some drawings and prints as well as a few examples of his sculpture, has been received. The paintings in oil, as a unit, are making their first appearance in New York and our attendance has been breaking all records. On Saturday when the Kramer review appeared in The New York Times we truly had a packed house and made a number of additional sales.

As I am not quite sure that you had received the previous catalog of the sculpture exhibition held two years ago, which also had a most enthusiastic response, I am enclosing a copy. All this has to do with an idea I had, which seems most logical. How about an exhibition of his work at the Art Institute, where he studied and also where he taught and had a number of shows many, many years ago? A local boy "made good". Our exhibition closes on May 13th and, since we arranged with the purchasers to permit the works they acquired to be used in other exhibitions, the entire group could be forwarded to you in one fell swoop. If on the other hand - and if you too feel that the exhibition should be held in Chicago - you would prefer another date, we would be glad to set a date convenient to you.

Of course I would be delighted if you could arrange to come to New York within the next three weeks to see the show in person and let me see you in person as well. It has been such a long time since I have had the pleasure and I look forward to hearing from you shortly. I hope also that your charming wife will accompany you. Meanwhile, my very best regards.

Sincerely yours,

SCB/tm

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

April 11, 1967

Mr. Robert W. Schlageter, Associate Director
Ackland Art Center, Dept. of Art
The University of North Carolina
Chapel Hill, North Carolina 27514

Dear Mr. Schlageter:

Congratulations on your new accession at home.

I am flattered with your suggestion for a show of my collection. While I would be glad to cooperate with you, I feel that since I am not presenting this collection to the Corcoran Gallery as I had originally planned (for very good reasons) it might be bad taste on my part, especially because I withdrew it, to show it under that title. Also, when nothing in an exhibition is for sale and is the private property of a dealer, it causes hard feeling and suggests to the public that I retained for myself all the cream.

On the other hand, I would be delighted to assemble a similar cross-section including several from the permanent collection and I can assure you the quality will be equally "good". As you probably know, the Smithsonian show entitled ROOTS OF ABSTRACT ART IN AMERICA 1910-1930 has had a tremendous effect on the majority of the museums in this country and the idea of a complete cross-section demonstrating the evolution of modern art in America would serve the purpose that you had in mind - and in this instance we can start with 1903 as we did in an earlier show we had at the Gallery just before the revival of the Armory Show was to open in New York and then continue on to the Wadsworth Atheneum, etc. At that time, I limited the dates to 1903-1923 (10 years before and after that event) to make it actually specific in that association. There is no reason why you can't extend the date to whatever specific year you wish as the artists continued to develop. For instance, starting with 1903, which included only John Marin, and carrying on even as far as 1950 or 1953, when he died, would make a more comprehensive selection of what happened the first half of this century. In any event, since you would have to come to New York to make the selection (unless you wanted me to do this entirely) we could skim through the books and you could then judge whether or not this would serve the same purpose without advertising me personally and specifically. Naturally, I would have to include a good many examples from both sources - mine and the estates' - so that the families would not resent the publicity being directed to me instead of the works of art. May I suggest that you discuss it with Mr. Sloane and let me know your wishes in the matter. Incidentally, I am sure that Princeton would concur with the changed accent.

Sincerely yours,

EGH/tm

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April 13, 1967

Mrs. Esther Bear
1125 High Road
Santa Barbara, California

Dear Mrs. Bear:

Within the next few days we will be shipping to you four William Dole paintings which we had originally received directly from you. I haven't seen the Great Bear truck in the neighborhood lately, so we had better use Air Freight.

The titles are as follows:

HILL TOWN
MINUTA

AGON AGAIN
ENCOMIUM

There is a fifth picture (AD ROC) which is currently out on exhibition. Should it arrive within the next day or two, that will also be included. Otherwise that one will follow separately.

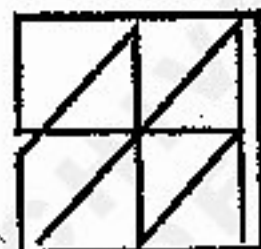
It was good to see you when you were here although, as I recall, that was a pretty hectic day and I said not more than 20 words to you. At any rate, it is always a pleasure when you visit.

Sincerely yours,

Tracy Miller

C: Mr. William Dole

ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

April 25, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Please forgive me for bothering you, but I'm afraid I must come to you as a final resort. I have not had any luck in obtaining two photographs of Dove's Yachting (pastel, 1911-14) or Stove Pipe, 1917 in the William H. Lane Foundation Collection. Would you consider lending me your photographs, which you no doubt have on file, long enough to have copies made? These are the only photographs that I have not been able to obtain and they are extremely important to my research. They will not be published, of course.

If you will see your way to letting me borrow these two photographs for a week (or two at the most) I shall be more than grateful. I would be happy to have duplicates made for you, if you wish.

With kind regards,

Sincerely yours,

(Mrs.) Jan Keene Muhlert
Curatorial Assistant

JKM: gk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information must be withheld 50 years after the date of sale.

May 2, 1967

Miss Eva Ingersoll Gatling, Director
The Heckscher Museum
Prime Avenue and Route 25A
Huntington, L.I., New York 11743

Dear Miss Gatling:

As I advised you, there are several paintings among the early examples which show signs of damage and I think it would be a great mistake to include them. In addition, a few of the paintings you list had been promised elsewhere for about the same period. However, we have enough - now that the exhibition in Maryland has closed and the works returned - to supply excellent substitutions, which together with a group of watercolors will provide a brilliant cross-section of Dove's work.

Would you be good enough to send me some additional forms so that we may fill in the new titles and other data. Also, do you want us to order photographs for you - and how many? We are charged \$1.50 per print as the negatives are extant and will charge you the same figure.

Meanwhile, we will fill in the data on those that are specific, but we might just as well hold them until the entire list will have been completed. Right?

It was good to see you after this long gap and I trust the exhibition will be a great success.

Sincerely yours,

EOH/ta

Printed by permission of the
Heckscher Museum of Art
from both artist and publisher
established after a reasonable search
whether an artist or
publisher is living. It can be assumed
that the information
may be published 60 years after the
date of sale.

MRS. JOSEPH LEVENSON
1833 DRAKESTONE
OKLAHOMA CITY, OKLAHOMA 73120

April 28, 1967

The Downtown Gallery
465 Park Avenue
New York, N.Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

The enclosed check in the sum of One Hundred and Fifty Dollars (\$150.00) is for Ben Shahn's silkscreen print "Ecclesiastes, Chapter 11, Verse 9", catalogue # 45.

Mrs. Fleig has asked me to inform you that the National Conference of Christians and Jews Women's Committee has decided to purchase the "Credo" and will forward payment for same as soon as possible.

We are keeping the "Decalogue" to be considered for purchase by Temple B'nai Israel of Oklahoma City and will let you know within a week or ten days if the Temple Board approves the purchase; if not, we will return it immediately.

Yours very truly,

Claire B. Levenson

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April 19, 1967

Dr. Walter Myden
229 East 52nd Street
New York, New York 10022

Dear Dr. Myden:

As agent for the artist, I am noting below the current market value of the Ben Shahn drawing which I saw at your residence.

THE ARTS Ink Drawing 11 x 15" \$1000.

In relation to the painting in oil by Jules Pascin, I was obliged to obtain the figure from Mrs. Charin, who is acquainted with the market since she has sold a number of Pascins recently. The figure she gave me as current market value is \$4500.

Sincerely yours,

BCH/tm

CATZMAN AND WAHL
Barristers & Solicitors

FRED M. CATZMAN, Q.C.
JOHN K. WAHL, Q.C.
AARON M. MILRAD, B.A., LL.B.
MARVIN A. CATZMAN, B.A., LL.B.
NORRIS WEISMAN, B.COMM., LL.B.

TELEPHONE 363-2463

133 RICHMOND ST. WEST
TORONTO 1, CANADA

April 18, 1967

REFER TO
FILE

A. Milrad

The Downtown Gallery,
465 Park Avenue,
NEW YORK,
New York 10022, U.S.A.

Attention: Edith G. Halpert

Dear Mrs. Halpert:

We enclose herein the photographs you kindly
forwarded to us of the works of Arthur Dove.

Thank you for the opportunity of viewing
same. We hope to visit your gallery on our next visit
to New York.

Yours very truly,


AARON M. MILRAD

/mh

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FIRST
MANHATTAN
CO.

30 WALL ST. NEW YORK, N. Y. 10005

April 20, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

After our telephone conversation yesterday, I thought that it would be helpful if I were to write to you concerning the Villons which we discussed.

I am particularly interested in "Yvonne D. de profil", 1913 (A.& P. 194). Of course there are many other items in this wonderful collection that also would be of interest to me.

You mentioned that you were thinking of having the prints restored before offering them. If I had a choice, I would prefer purchasing the print without restoration.

My home address is 419 East 57th Street, telephone number PLaza 3-8465.

Any effort on your behalf in arranging for me to acquire this print would be very much appreciated.

Sincerely,



Richard Cole

RC:ms

cc: Mr. Sylvan Cole, Jr.
Associated American Artists

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue
Albany, New York 12210
Tel.: Area Code 518. 463-4478

April 14th, 1967

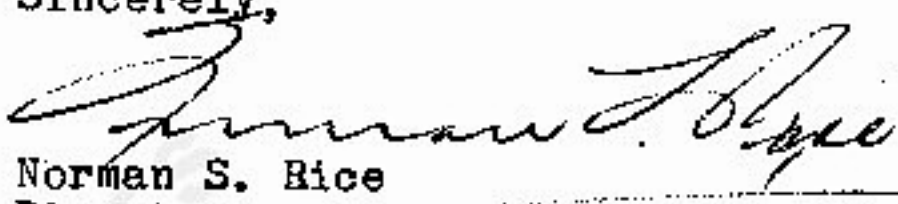
Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thanks for letting us know how much the
Van Zandt is.

I'll be in New York on May 1 and 2, and will
stop by, if convenient for you, to look it over.
As the subject matter in this instance is atypical,
our collections committee may not respond.

Sincerely,


Norman S. Rice
Director

NSR:fw

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 25, 1967

Mr. Leo Guthman
1040 North Lake Shore Drive
Chicago, Illinois 60611

Dear Leo:

What a pleasant surprise it was to hear from you after this long, long silence.

I was greatly impressed with the spread you had and was glad to see the Shahn included. Strangely enough I intended to write to you urging a visit to New York during the John Storrs exhibition, which has elicited the most tremendous response. ~~Most~~ ~~husband~~ ~~seasoned~~ collectors are beginning to retrace their steps toward "art that is contemporary rather than merely temporary". The Storrs exhibition is most timely. It is extraordinary how he anticipated so many of the current directions more than 30 years ago. This refers to his paintings in oil and his sculpture predates the paintings by 20 years in many instances.

I have just written to Charlie Cunningham suggesting that he have the exhibition at the Art Institute, where Storrs taught and had a number of one-man shows. After all, he was a native son and should be duly honored in Chicago. Do try to pay us a visit not only to see the show but to give us the pleasure of a visit with you as well.

Best regards.

Sincerely yours,

EGH/ta

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April 27, 1967

Mr. Martin Friedman, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Martin:

Thank you for sending me the catalog of your current exhibition. It is a most educational document and most impressive.

While we have nothing of this character to attract you, I do wish you would come in to pay us a visit when you are next in New York. It has been a long, long time since I had the pleasure of seeing you and trust that you will come in to say hello in the near future.

My best regards.

Sincerely yours,

EGR/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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May 2, 1967

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Lloyd:

I am having a rather difficult time with Mrs. Edward Shannon (formerly Mrs. Roby). As I wrote to you on February 25th, she purchased and paid for an Abbott Pattison sculpture entitled MICHELANGELO, 1966, with the intention of presenting it to the Roby Foundation Collection.

Subsequently, she wrote that it was too small an example for that purpose and she would like to turn it in against a larger sculpture by Pattison. We sent her a credit invoice to be applied to the future purchase.

However, she also indicated that she would prefer somebody from the Whitney Museum to make the specific choice and I had hoped that you would be in to see what is available in the "more important" category. Since the museum owns a large sculpture by this artist, I am sure that you are familiar with his work, but I would be most grateful if you would make the selection so that we can get straightened out and get our records cleared. Besides, it would be very nice to have Pattison included in the Roby Collection.

Also, I had a telephone call this morning from Mrs. Booz and one of the questions she asked was whether you approved of the exhibition of John Storrs' paintings. Of course you remember that she presented the Whitney with the sculpture by her father that you had in your exhibition. She was eager to know how you felt about the paintings.

With best regards.

As ever,

EGH/em

THE CHICAGO PUBLIC LIBRARY

GERTRUDE E. GECKEIDLE, LIBRARIAN

Second
May
1967

Mrs. Edith Hapert
Downtown Gallery
New York, N.Y.
10001

Dear Mrs. Hapert:

I was speaking to Mrs. M. Storrs Booz today and she informs me that you have a pamphlet available on John Storrs. As he is an important person in the history of Chicago Art, we would appreciate having a copy for our Chicago Artists File.

I remain,

Hoping to hear from you at your convenience,

Sincerely,
Gene Duffey
Chief of Art Department

RD/lp

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is outdated 60 years after the date of sale.

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

April 21, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue, Ritz Concourse
New York, N. Y.

Dear Edith:

Fred S. Bartlett, Director

Regretfully I must inform you that we are returning to you the two Tseng-Yu-Ho paintings which you so kindly lent to us for our Contemporary Art Society group.

About all I can say at this point is that the vote was very close but the final decision was to buy a painting by John Guerin. Many thanks to you for your kindness in sending us the pictures and I hope that some day we may be able to reciprocate through a purchase.

We have returned under separate cover the photographs which you loaned us.

Sincerely,



Director

FSB:jb
Enc.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

of the exhibition displayed most of the paintings previously purchased by or acquired through The Friends and donated to the Gallery for its permanent collection.

On November 30th Mark Sandground arranged a stimulating meeting at which contemporary trends in art were discussed from the point of view of the private gallery owner or director. Appearing on the panel were Mr. Ivan Karp, Assistant Director, Castelli's Gallery, New York City; Mr. Peter Findlay, Findlay Galleries, New York City; and Mr. Max Landau, of Landau Galleries, Los Angeles, California. Judge Edward Beard introduced the panelists and served as moderator during the lively question and answer period.

On February 17, 1967, a private preview of the 30th Biennial Exhibition of Contemporary American Art was held at the Corcoran Gallery for the exclusive benefit of members of The Friends. At the preview the artists and paintings selected for the exhibition were discussed in detail by Roger Selby, Educational Curator of the Gallery, and The Friends voted to purchase for the permanent collection of the Gallery Jules Olitski's Pink Alert, which was awarded first prize by the judges of the 30th Biennial. This was the first time The Friends have purchased the Biennial award winner for the Gallery.

**ASSOCIATED
AMERICAN
ARTISTS**

605 FIFTH AVENUE
NEW YORK, N.Y. 10017

PLAZA 5-4211

April 19, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Peter Deitsch just came back from Europe and I spoke with him this morning in connection with the Villons from the Sheeler Estate.

His understanding, as well as mine, when we met with you in the early part of 1966, was that you had agreed to give us the first opportunity to acquire the Villon prints as soon as they were released for sale. As late as May of 1966 you wrote that the estate had not been settled. When I spoke to you a few weeks ago you inferred that the estate has been settled and it is my presumption that the works might be available for sale at this time.

To trace things back a bit - I would like to go on record that my first knowledge of the Villon prints in the Sheeler Estate was when you asked me if I would be interested in them when you had a private opening for dealers at your new gallery at the Ritz Towers. In October I went over to see the prints themselves, and on October 20th you asked me if I would be good enough to give an evaluation of the prints for the estate. This, I presume, was in addition to taking the prints for consideration for purchase.

I was not aware that this collection had also been offered to Peter Deitsch. In November he learned that I had the collection and we agreed, rather than fight each other for it, we would work together and come to some amicable division. When we both visited you we were told by you that we would be given the first opportunity for the collection, however, there was no sense in discussing it at that time as the estate had not been settled and you would notify us as soon as it was.

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May 6, 1967

Mr. John C. Marin Jr.
945 Fifth Avenue
New York, New York

Dear John:

In this morning's mail, I found a letter from Mr. Edward Reep of 3235 Berry Drive, Studio City, California. I am quoting his request below.

"I am having great difficulty securing the permission, plus a photograph of John Marin's great painting "C" On Moose Mountain, Small Point Maine.

"Having written to the Institute of Contemporary Art in Massachusetts, they very kindly suggested that I write to you.

"I am finishing a book for fall publication (Reinhold) and in one section as a thesis in composition, I would very much like to use this painting.

"Can you either grant me this permission and provide me with an 8x10 glossy black and white that would be suitable for quality reproduction. And if not, can you direct me to the proper people who might? I would be most grateful for your help."

Because your permission is required, I thought it best to let you handle the matter directly.

Best regards,

EOH/tm

C: Mr. Edward Reep

NATIONAL PORTRAIT GALLERY



SMITHSONIAN INSTITUTION

April 27, 1967

Dear Edith:

Our gallery is interested in every classification one can think of and I am sending you a little pamphlet on what we are and what we are trying to do which I hope will clarify the picture.

Meanwhile, do you think you could have a list of what photographs of portraits of artists you have had - particularly self-portraits - and I would be happy to put it before the Commission at its next meeting in the fall.*

The criteria in general - quite liberally interpreted - is that likenesses shall be of people who have made a real contribution to the development of our country no matter what their line of work.

I'll be coming up to New York one day soon and will hope to see you when I do.

As ever yours,

Charles Nagel
Director

Enclosure

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

* *Though if you have in mind photographs only
I could accept those that seemed genuine
to me purpose*
Ch.



Adams, Davidson & Company, Inc.

3233 P Street, N.W., Washington, D. C. 20007 Tel. 202:965-3800

Elizabeth D. Powers & Judith E. Webster *Directors*

April 26, 1967

To:
Mrs. Edith Halpert
Downtown Gallery
475 Park Avenue
New York City, N.Y.

Appraisal: \$25.00

ADAMS, DAVIDSON & COMPANY, INC.

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Yale University Art Gallery

1111 Chapel Street Box 2006, Yale Station New Haven, Connecticut 06520

Andrew Carnduff Ritchie, Director

May 9, 1967

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

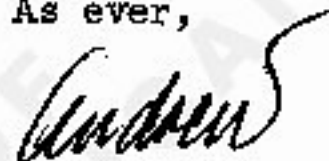
From one dubious Connecticut Yankee to another, I have to confess that I shall not be able to get down to the John Storrs exhibition, since I am leaving for the Far East in a very few days and I am up to my ears with travel preparations.

I am terribly sorry and very apologetic that I haven't seen you for so very long. My only excuse is that I have been overwhelmed with many kinds of Gallery business this year, not to speak of the Mellon gift, and my New York visits have been sadly cut.

Let us hope in the early Fall we can get together once again.

With warmest regards,

As ever,



Andrew C. Ritchie
Director

ACR/dmh

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A DIVISION OF R. H. MACY & CO., INC.



NEWARK
PARAMUS
PLAINFIELD
MORRISTOWN
PRINCETON
MENLO PARK
MONMOUTH
CHERRY HILL

April 27, 1967

EXECUTIVE OFFICES

NEWARK, NEW JERSEY 07101

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

Enclosed please find the check for the amount
of \$25.00 Re; Damage to painting by Arthur
Dove.

Please forward our release form as soon as
possible.

where
is?

Thank you,

Terry Dietrich
Terry Dietrich
Public Relations

NEW JERSEY'S GREATEST STORE. ONE OF AMERICA'S FINEST

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rattner: 3500.-
 Marin: 5500.-
 Weber: ~~Multiple Portraits~~ 4500. M. B. Kaplansky
 O'Keefe: 4500. R.R.I
 Tseng: 700. Kleinburg, Ontario

May 4, 1967

Dear Edith,

It's a long time since you have heard
 from me. I do get reports ~~from you~~ about
 you from Helen and Mel. I have a favor
 to ask of you. I have to change my
 insurance company and they would like to
 have more recent evaluations of some of
 the paintings. ~~The~~ The estimated values
 that I gave them are these:

| | | | | |
|------|---------------------------------------|------|-----------|-------------|
| 1959 | A. Rattner - <u>Memoranda Part</u> | 1943 | \$1,400 | 24x18" N.P. |
| | | | 2,000 | XX |
| 1959 | John Marin - <u>Eastport Maine</u> | 1933 | \$1,500 | XV |
| | | | 3,500 | WC |
| | Max Weber - <u>Multiple Portraits</u> | 1943 | \$2,750 | XX |
| | | | 3,500 | you |
| 1961 | J. O'Keefe - <u>Sunflower</u> | 1940 | \$800 | 12x10 N.P. |
| | | | 800 | XY |
| | | 1961 | 24x24 500 | N.P. false |

If these seem about right, could
 you send me a letter which I could
 use for the Insurance Company. Hope
 to see you the next time I am in
 New York.

Thank you very much

9/67 T. Sang

KIP 5000

WALKER ART CENTER

Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3275

Martin L. Friedman, Director

1 May 1967

Miss Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Thanks for your good note. The Art Center has been exploring a great variety of current directions as you have observed. We are at the same time proudly displaying some of the best work from the permanent collection and, of course, that means important representation of Sheeler, Davis and O'Keeffe. So you see we haven't gone completely "round the bend."

Certainly I would love to see you again in New York and will make every effort to do so soon. I hope that you are well and that your new premises suit you.

All best regards,

Martin

Martin Friedman
Director

MF:gcb

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tion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

1119 Hilltop Drive
Lafayette, California
April 28, 1967

The Downtown Gallery
465 Park Avenue
Ritz Tower Concourse
New York 22, New York

Dear Sirs:

Enclosed please find our check for \$950.00 in payment for "Northern Boulevard" by George L. K. Morris which we purchased from you recently.

Very truly yours,

Marion O. Sandler

(Mrs.) Marion O. Sandler

MOS:bfs

Enc.

May 2, 1967

Mrs. Max M. Salsman
871 Burr Avenue
Winnetka, Illinois 60093

Dear Mrs. Salsman:

I regret that I didn't mention in my previous letter that some years ago we decided to discontinue adding artists (working in any medium) as we are much too preoccupied with institutions throughout the country making surveys of American art of the first part of this century. We have become the Information Service for America and under the circumstances we are not prepared to promote new artists.

Since literally more than 1000 galleries have opened during the last five years, it seems very fitting that the younger generation take care of the newer artists. I am sure you will understand. Even in this situation I can be of no help as I have not been in another gallery for years for the sole reason that I do not have a spare moment.

I am therefore returning your slides and would suggest that you communicate with Miss Betty Chamberlain at the Art Information Center, 23 West 56th Street, New York City, who is of great help to artists desiring connections.

Sincerely yours,

EGH/tm

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April 25, 1967

Mr. Mauricio Lasansky
404 South Summit
Iowa City, Iowa

Dear Mr. Lasansky:

I have just obtained your address from Jack Gordon of the Whitney Museum, where I had the great pleasure of seeing your one-man show of "The Nazi Drawings". This was a great experience for me.

I am writing in the hope that you will agree to lend several of these for an exhibition I am preparing (at the request of the committee in charge of the entire program) to be held at the American section of the HemisFair, scheduled for April, 1968 in San Antonio. A section of the town is being rebuilt completely for this great international event.

The exhibition which I suggested will comprise works of art classified as PROTEST and will cover a wide area within the overall classification. The only limitation will be "all American" as I prefer to limit myself to what I know best - and it will include a tremendous variety of themes within the "protest" field.

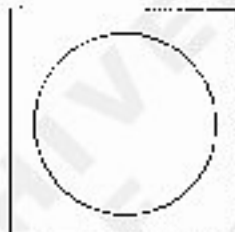
I sincerely hope that you will agree to lend three or more examples from the list of drawings which I selected during your exhibition. This will be sent to you for consideration upon receipt of what I hope will be an affirmative reply. Please let me know shortly.

Again, I want to express my enthusiasm for your work.

Sincerely yours,

BUR/tm

not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is by published 60 years after the date of sale.



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

May 3, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I will be in New York May 25 through 29 and
would like to meet with you to decide upon the
items for the Sheeler show here.

I hope that one of the above dates will fit into
your schedule and advise me of a convenient time.

Sincerely,

Donn Louis Young
Director

DLY : PL

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- 5 -

to make any statement or matter of fact in relation to maintaining the same of
light and planning over areas.

April 25, 1967

Mr. William F. H. Purcell
Henry Dreyfus & Co.
4 West 58th Street
New York, New York

Dear Mr. Purcell:

I deeply regret that we could not meet yesterday. After waiting for a taxi for about 20 minutes, I finally got back to the Gallery shortly after 3:30, when I phoned your office to learn that you were tied up.

Consequently, I thought it best to send you this note by hand and perhaps we could both find a convenient time to meet.

Pattison has been making a series of sketches, but suggested that I communicate with you before he devotes any additional time to the project - in which he is deeply interested.

He envisions the overall sculpture area from 50 to 60% of the total space. He is now prepared to make several maquettes for your consideration together with a scale model with the proviso that he will receive \$2500. for these important preliminaries.

If the commission is awarded to him on this basis, he will be glad to make further preliminaries at your suggestion. The final price, covering the space of 35 to 40 feet or 42 x 48 feet will amount to \$50,000. This, of course, will include supervision of the installation, which will involve setting the various sections into a single unit. The material used will be braced copper, as you and Henry agreed.

If you would like to discuss this further, I will be glad to make a specific appointment, which I will keep. Won't you please let us know.

Sincerely yours,

EGH/tw

P.S. I was deeply impressed with his enthusiasm and the

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April 26, 1967

Mrs. Leonard I. Baerman
258 Denslow Avenue
Los Angeles, California 90049

Dear Martha:

Thank you for the first-name basis. That's nice.

The reason for the delay in my follow-up is that I
have been seeking the proper way to say that all I
am writing about is that I have nothing to say. In
connection with your Shahn's, that is. I have gone
through every photo in the Gallery. Sold, unsold,
every medium. The only print you didn't recognize
- CALABANES - is the one usually called T.V. AERIALS.
(Caliban - Ariel - get it? Ow.) You've seen it a mil-
lion times, I'm sure.

Your thought about it being something that belongs
personally to Shahn may be a good one. Whenever I
see him again (he's still recuperating) I will ask
him. Beyond that, I am stumped.

Enjoyed seeing your husband briefly the morning of
the Peace March. I wish clients/viewers/friends like
you lived closer. The main events are almost daily.

My very best to you both.

Sincerely,

Tracy Miller

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Muhlenberg College
Allentown, Pa.

May 1, 1967


The Downtown Gallery
465 Park Ave.
New York

Dear Madame,

We are anxiously awaiting the arrival of the "Caprice" by William Zorach. Naturally, we have kept the brochure which gives a short history of his sculptural career, but we were wondering where more extensive information concerning Mr. Zorach could be had.

When we made the visit to your gallery, you talked about him as you would about a very dear friend. The idea, which consequently presented itself to us, was that perhaps you could be of help either in suggesting source material or in conveying to us your impressions from over the years of the man and his work. Any cooperation in this area will be greatly appreciated.

Thank you.

Sincerely yours,

Elive F. Getty
Sculpture Gift
Committee

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
19711

DEPARTMENT OF ART HISTORY

April 27, 1967

Mrs. Edith Halpert
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

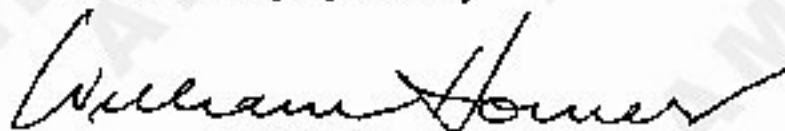
It was a pleasure to meet you and chat about Arthur Dove last week. You were very kind to show me his work and that of John Storrs. Perhaps I should have told you at that time that I am giving a seminar on Twentieth Century American Art, with the emphasis on many of the artists in the Stieglitz circle. This is why the Dove show was of particular interest to me.

I also want to mention that I have a graduate student, Roberta K. Tarbell, working on an M.A. thesis on the effect of the Armory Show on American sculpture. She tells me that she plans to get in touch with you, and I just want to say that she is an intelligent and serious student working under my direction. Any help you can give her will be warmly appreciated.

I hope that one day we could persuade you to pay us a visit here and see the facilities which we are developing for the study of American art. I have enclosed an informal description of the graduate program for your information.

With best regards,

Sincerely yours,



William I. Homer
Chairman

WIH/w
encl.

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FORTUNE

Time & Life Building, Rockefeller Center, New York, New York 10020

Executive Offices

May 3, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Nancy McNulty has told me of your helpfulness to us in searching for the Shahn paintings that have appeared in Fortune. She reports that the cover entitled "Italy" is in the hands of Prof. Henry Hope, to whom I have written, you have the small painting of the wounded soldier, and you offered to write to Mrs. Shahn to see if it is possible to locate the drawings for the Singer Sewing Machine article.

For all this we are most grateful but we would be ever so much more so if you would let us borrow on loan your small Shahn painting for our show.

The show, as Mrs. McNulty undoubtedly told you, is to celebrate the appearance of a new and added issue of the magazine devoted entirely to world business and will feature art works that illustrated articles in Fortune on this general subject. You may be interested to know also that the show will appear in the Time-Life Exhibition Center which has on previous occasions featured art from many notable collections and museums around the world. The opening will be an invitation event to be attended by business dignitaries, the art press and critics, members of the U.N., and international diplomats who reside in the metropolitan area.

Because we are planning a catalogue and, as you know, these events take lengthy and detailed preparation, it would be helpful if you could let us know at your earliest convenience if the painting would be available. Naturally we would take care of all details -- transportation, insurance, guards, etc.

F
MRS. RAYMOND D. NASH

4701 MIRON DRIVE, DALLAS, TEXAS 75220

May 8, 1967

Dear Edith,

I do apologize for not returning on Friday. After Ray's luncheon meeting, he called his office. He heard some rather shocking and sad news about someone which diverted us from more pleasant objectives. He caught the late plane home that evening. The weekend has been very disconcerting to say the least.

However, we did enjoy our visit with you. It was wonderful

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April 19, 1967

Advertising Manager
International Edition
The New York Times
229 West 43rd Street
New York, New York 10036

Dear Sir:

For the past three months we have sent you checks for \$37.40 for advertising in the International Edition, the latest on April 14th.

As we are not interested in having these ads run any longer, would you be good enough to cancel any subsequent ones.

Thank you for your cooperation.

Sincerely yours,


Tracy Miller,
Secretary to Mrs. Halpert

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May 5, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:



Your letter of April 25th was quite a surprise. We understood that Mr. Warren Hess of the General Adjustment Bureau, 250 W. 57th Street, sent a fine arts adjuster to talk with you and Miss Watherstron and to see the Stuart Davis painting. The adjuster was supposed to make it clear that Miss Watherstron could proceed with the restoration of CAFE PLACE DES VOSGES and that you could send her bill to Huntington T. Block, Insurance, 1025 Vermont Avenue, N.W., Washington, D.C. 20005, for direct payment.

I hope the adjuster really has been to see you and the painting. If not, please let me know. There is nothing that should stand in the way of settlement.

Sincerely,



Lois A. Bingham
Chief
International Art Program

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Photo sent

May 2, 1967

To : Mr. Charles Cunningham

Prices of the John Storrs painting and sculpture
of which photographs are enclosed -

ABSTRACT FORMS #2 of 3 casts \$3500.

DOUBLE ENTRY 4500.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

■ SIDEFRANCHISES

New York



AT SEVENTH AVENUE
WEST TWENTY THIRD STREET
NEW YORK 11, N. Y.

CABLE ADDRESS: HOCHEMSEA, NEW YORK
TELEPHONE: CHELSEA 2-2700

But perhaps I am wrong. As you see, I am not very practical and am an innocent in the realistic world.

I would appreciate a word from you.
With best wishes,

Very sincerely
Suzanne Gerday

LARGE and SOUND-PROOF ROOMS

The Downtown Gallery
465 Park Avenue
New York, New York 10022

April 28, 1967

To: Joe Mayer, Comet Ray Letter Service

Please make the following changes:

PUBLICITY: ~~Mr. Leroy Aarons~~
~~Washington Post~~
~~1515 L Street N.W.~~
~~Washington, D. C.~~

to ~~Mr. Leroy Aarons~~
~~Washington Post~~
~~444 Madison Ave.~~
~~New York, N. Y. 10017~~

MUSEUM: ~~Mr. F.W. Bilodeau, Dir.~~
~~Swope Art Gallery~~
~~25 So. 7th St.~~
~~Terre Haute, Ind.~~

to ~~Mr. Howard E. Wooden, Dir.~~
~~Swope Art Gallery~~
~~25 So. 7th Street~~
~~Terre Haute, Ind. 47801~~

Please REMOVE the following:

MUSEUM: ~~Mr. Jan H. van der Marck, Cur.~~
~~Walker Art Center~~
~~1710 Lyndale Ave. So.~~
~~Minneapolis, Minn.~~

~~Mr. Walter Hopps, Acting Director~~
~~Pasadena Art Museum~~
~~46 North Los Robles Ave.~~
~~Pasadena, Calif.~~

~~Lotte Drew Bear, Dir.~~
~~International Gallery Inc.~~
~~1026 W. Charles St.~~
~~Baltimore, Md. 21201~~

PUBLICITY: ~~Mr. George Christy~~
~~11 E. 68th St.~~
~~New York, N. Y. 10021~~

....and please ADD the following:

ARTIST: ~~Mr. & Mrs. Abraham Rattner~~
~~830 Greenwich Street~~
~~New York, N.Y. 10014~~

PUBLICITY: ~~Mr. Wesley L. Bailey~~
~~Promenade Magazine~~
~~40 East 49th St.~~
~~New York, N.Y. 10017~~

MUSEUM: ~~Mr. Butler Coleman~~
~~Archives of American Art~~
~~41 East 65th St.~~
~~New York, N.Y. 10021~~

~~Mr. William D. Paul Jr.~~
~~Department of Art~~
~~University of Georgia~~
~~Athens, Georgia 30601~~

~~Mr. James C. Shields~~
~~American Cancer Society~~
~~44 East 53rd St.~~
~~New York, N.Y. 10022~~

~~Mr. Jacob Kainen~~
~~2013 New Hampshire Ave. N.W.~~
~~Washington, D.C. 20009~~

~~Mr. William Homer~~
~~Dept. of Art History~~
~~University of Delaware~~
~~Newark, Del. 19711~~

~~Miss Margaret Watherston~~
~~44 West 77th St.~~
~~New York, N.Y. 10024~~

~~Mr. Mitchell Wilder, Dir.~~
~~Amon Carter Museum~~
~~3501 Camp Bowie Blvd.~~
~~Fort Worth, Texas 76107~~

Many thanks for your attention to these.

Sincerely,

Tracy Miller
Tracy Miller

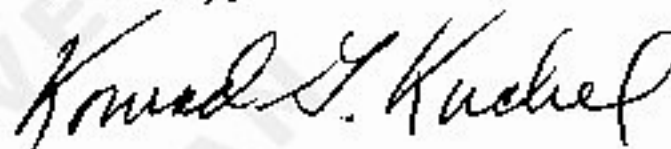
Print to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

5/10/67

All works lent will be insured under our all-risk fine arts policy during the period they are in our custody, and we will assume all expenses connected with the assembly, transportation, and preparation of loans for circulation. The exhibition will be custom-packed in strong slotted boxes, safe for such travel.

We would appreciate your answer as soon as possible.

Sincerely,



Konrad G. Kuchel
Research Assistant

KGK:mas
enclosure

Reference:

SPRING BOUQUET by Charles Sheeler

UNIVERSITY OF UTAH
SALT LAKE CITY, UTAH 84112

UTAH MUSEUM OF FINE ARTS
PARK 400 DA 2-7532

25 April 1967

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park
(Ritz Concourse)
New York, N.Y.

Dear Mrs. Halpert:

The last time we corresponded was last year while I was organizing a Davies exhibition for the Tucson Art Center of which I was then director. The Davies exhibit has turned out successfully and is now on view at the La Jolla Museum of Art where Henry Seldis of the Los Angeles Times has given it a most encouraging review.

I have recently accepted an appointment as director of the Utah Museum of Fine Arts of the University of Utah. The University is building a fine new museum for which construction will begin this summer. I am most eager about this interesting academic assignment.

I will be in New York from the 30th of April through the 5th of May and I hope that during this time you will be able to give me a few minutes. I will call your office and make an appointment shortly after my arrival in New York.

Most cordially,

E. F. Sanguinetti
E. F. Sanguinetti, Director

EFS/mw

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I showed the whole group of Villon's to the Smithsonian Institution's consultant in that field, who may purchase only work by American artists, but is familiar with a much broader field. He was most enthusiastic about a number of the prints, which I am now having taken care of by a restorer who specializes in etchings. I have no commitment whatsoever to anyone, either a museum or a collector, as I do not sell any foreign art. The fact that I do not sell any foreign art is the reason why I am not selling any foreign art.

Mr. Sylvan Cole, Director

Associated American Artists Association, Inc.
605 Fifth Avenue
New York, New York 10017

Dear Sylvan:

As our current exhibition has kept me hopping every minute, in addition to the many outside exhibitions in which we are involved, I did not have an opportunity to write to you sooner. I am referring to your letter of April 19th, which I must say is the most shocking letter I have received during these many years.

I am referring to your letter of April 19th, which I must say is the most shocking letter I have received during these many years.

When Mrs. Sheeler turned over to the Gallery all the art possessions she inherited, the lawyer requested that I supply the current market value of each item included. The paintings, drawings or prints by artists whom we represent were no problem, as I could list the valuations promptly. However, there were many others, including both American and foreign artists whose valuations I had to obtain elsewhere. Since I am called upon constantly by dealers throughout the country to furnish such data and do so gladly, I called upon a number of dealers in the city to help me and in a short period obtained the necessary information for the overall report.

I remember that I called Peter Deitsch about the Villon prints shortly after I showed them to Bill Lieberman who, of course, could not supply the information about the values, but who selected the prints he thought were of great importance, separating them in two groups in relation to their relative importance - but of course could not, in his position, suggest any figures. I therefore called Peter Deitsch and there were two or three phone calls made without any results. Then I called you and I believe the prints were sent to your Gallery for valuation. The next incident was the visit from you and Peter Deitsch to this Gallery, when you both ended up with an accusation suggesting that I was pulling some form of double-cross, which naturally astonished me. All I wanted was the figures for the attorney. At no time did I promise to turn over these prints to you jointly for sale as I had no arrangement with the estate to sell all the possessions immediately or shortly thereafter. The attorney wanted me to spread the sales over a considerable period - that is, after the estate had been settled. I have been doling out the paintings and drawings by Sheeler very gradually and to date the only work I sold to another dealer was a minor Henri. I still have a good many other miscellaneous pictures and prints which I am holding for 1968 in accordance with the attorney's request to keep this outside income within certain limits.

3501 CAMP BOWIE BOULEVARD, PORT WORTH, TEXAS 76107
P. O. BOX 2365, 76101, PE 8-1939

April 13, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

By all means discuss the Popular Art in America - 18th and 19th Century with Mrs. Johnson. I have reviewed our discussion with her and she is interested in knowing more about what could be done, and I am sure she would be fascinated to see some of the photographs you have.

Best wishes.

Cordially,

Rich
Richard A. Madigan
Director
North Texas Museums
Resources Council

RAM:gk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Copyright

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

April 19, 1967

RE REPRODUCTIONS

The reproduction you contemplate would, unless appropriate measures were taken to protect the copyright on the painting, seriously impair the force of the reservation of reproduction rights referred to in our invoice.

Under the new U.S. copyright laws in connection with works of art, an appropriate copyright notice would have to be affixed to the reproduction itself, either below the reproduction or in the frontispiece.

Please sign one copy and return it to us for our records.

Agreed:

John H. ...
Famous Artists Schools Inc.
Westport, Connecticut

April 28, 1967
(Date)

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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May 2, 1967

Miss Dayne Bonta
221 East North E Street
Gas City, Indiana 46933

Dear Miss Bonta:

My reply has been delayed in the hope that we could locate some photographs of Shahn's prints which are available.

It occurred to me that, since you are truly interested in his work, it might be a good idea for us to send 3 or 4 of his silkscreens to you for consideration, so that you might see them in the original form. The price range is from \$100. to \$300. As they are unframed, the cost involved (for which you will be responsible) is limited. There will be no commitment other than the expense involved in packing, shipping and insurance. If this is satisfactory, we will be glad to send some prints to you upon receipt of your reply.

Sincerely yours,

BCH/tm

W. H. Ackland
DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27514

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

April 14, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Your letter of April 11th was much appreciated, and your suggestions for the exhibition so good that we should really put you on our payroll.

I am writing to Princeton today, to get scheduling lined up. This will be their first information of the show, for it was best to get your concurrence before broaching the possibility of exhibition.

+
Dr. Sloane agrees fully with your suggestions. We both expect to be in New York in October; however, I would prefer to get started before then. I certainly want your deft hand and knowledge in this show, but I do not want you to do the detail work. Therefore, I shall arrange to be in New York for 3 or 4 days of looking and getting your suggestions as I work on it.

()* [I will write as soon as I hear Princeton's reaction. The Ackland will handle the show irrespective of their interest.

Many thanks for your interest and assistance,

Sincerely,

Robert W. Schlageter
Robert W. Schlageter
Associate Director

RWS/rp

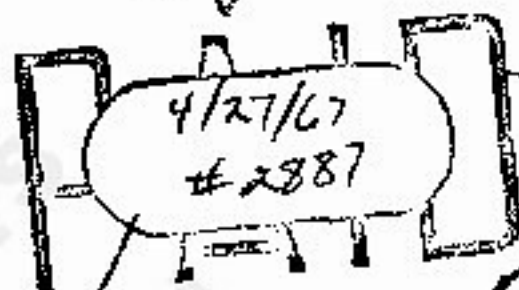
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Mrs. Ralph J. de Golier
Vineyard Haven, Box 771
Martha's Vineyard, Massachusetts

April 23, 1967

Dear Mrs Halpert:

On March 2
wrote you asking you to return
to me, the snap shots, I had taken
of Stuart Davis pictures, which
I have. If you intend to keep
them, then please send me
the amount of ~~22.66~~ which
was the cost of them.



4957

Sincerely
Margaret de Golier
Photos ~~(scribble)~~

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 22, 1967

Mrs. Adelyn Breeskin
1254 31st Street N. W.
Washington, D. C.

Dear Adelyn:

Not that you need any reassurance about your taste and judgment for selecting Storrs for the ROOTS exhibition, but since you may not get the Saturday Times, I thought you might like to see the enclosed.

I do hope you will have occasion to be in New York while the painting exhibition is current. It is always good to see you.

Affectionately,

EGH/tm

May 4, 1967

Mrs. Cynthia Blank
Circle Gallery
177 Lafayette Circle
Cincinnati, Ohio 45220

Dear Mrs. Blank:

I expect Ben Shahn any day - in truth, any moment - with a delivery of silkscreens. However, I thought I'd better drop you a line and tell you that at the present instant I do not have DECALOGUE or MINE EYES A FOUNTAIN OF TEARS to send you. I could send the ECCLESIASTES on ahead, but might as well wait until I can send all three at once. Honestly, it should be any day now.

Your check arrived for the previous shipment, for which we thank you kindly.

Bear with me a bit. They'll be along.

Sincerely yours,

Tracy Miller

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 2, 1967

Mr. Robert Israel
140 Riverside Drive
New York, New York 10024

Dear Mr. Israel:

Enclosed you will find a photograph of GENERAL CARRINGTON AND FAMILY together with whatever information we have in our files.

Incidentally, would you consider lending the painting for an exhibition of major examples in American Folk Art to be held next April in a very important institution, which is now making up a tentative list as the plans for the various areas represented in the overall picture of American art are now being categorized and specific examples listed. When the time comes, they will write to you and Mrs. Israel directly. Won't you please let me know.

I am very happy that one of my favorite paintings has found a happy home and trust that you will share this with the large audience in the future.

With best regards,

Sincerely yours,

BGH/tq

Edward Reep / 3235 Berry Drive / Studio City, California

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

I am having great difficulty securing the permission, plus a photograph of John Marin's great painting "C" On Morse Mountain, Small Point Maine.

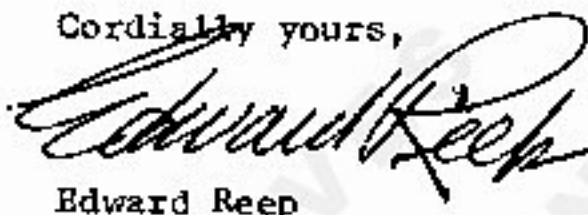
Having written to the Institute of Contemporary Art in Massachusetts, they very kindly suggested that I write to you.

I am finishing a book for fall publication (Reinhold), and in one section as a thesis in composition, I would very much like to use this painting.

Can you either grant me this permission, and provide me with an 8x10 glossy black and white that would be suitable for quality reproduction. And if not, can you direct me to the proper people who might? I would be most grateful for your help.

If this is the gallery that the wonderful woman Edith Halpert founded, then I know some help will be forthcoming. I had the distinction of working with Mitchell Siporin all through World War II (I was the artist in charge of the North African-Italian Theatre of Operations); and Mitch spoke so very highly of Edith Halpert many times.

Cordially yours,



Edward Reep

4 May 1967

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

April 28, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

My dear Edith:

I am back in the swim again after having the fun of looking through your Folk Art Collection. I could not have enjoyed myself more. David looks forward I know to seeing the works we selected. Our plans now are to come to New York on the 11th and 12th of May. Would that time be convenient for us to visit the warehouse?

The list I worked on at your gallery last week will be sent to you Monday. I believe I told you that I selected twice the number of objects needed so as to give you room to maneuver for your forthcoming Folk Art projects. I would expect we will need 40 or 50 works for the show.

I hope that you have sold the apartment and are now beyond the planning stage to move into your new building. I am sure you will find the location much more enjoyable.

Spring is now here and summer around the corner. Perhaps you will be able to come down before long and look over our gallery as well as give some advice on a project David has in mind.

...2

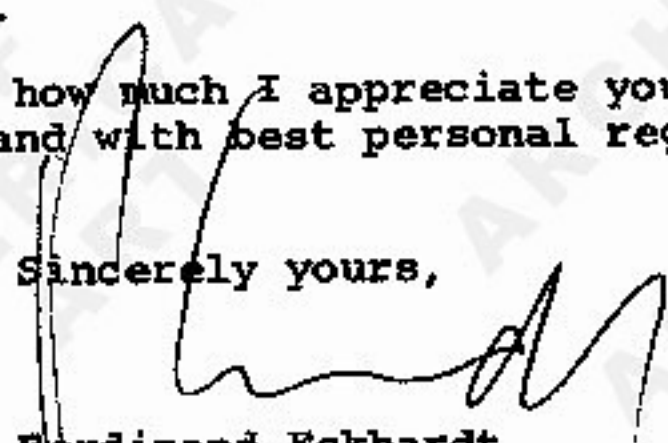
I am enclosing the loan forms for these pieces, which I would appreciate your completing and returning to us at your earliest convenience. Please give us the necessary data regarding each piece for our catalogue. I do not think that I will require any more photographs as I have the two Zorachs and the "Mother and Child" by the anonymous painter.

I do hope that this letter covers all the points of shipping these works, and that no unforeseen complications arise, but should any occur, please do not hesitate to contact me.

It would be appreciated if you would let me know the exact day and the method of shipping for these works so that we can prepare for their arrival in Winnipeg.

May I again express how much I appreciate your kind co-operation, and with best personal regards, remain,

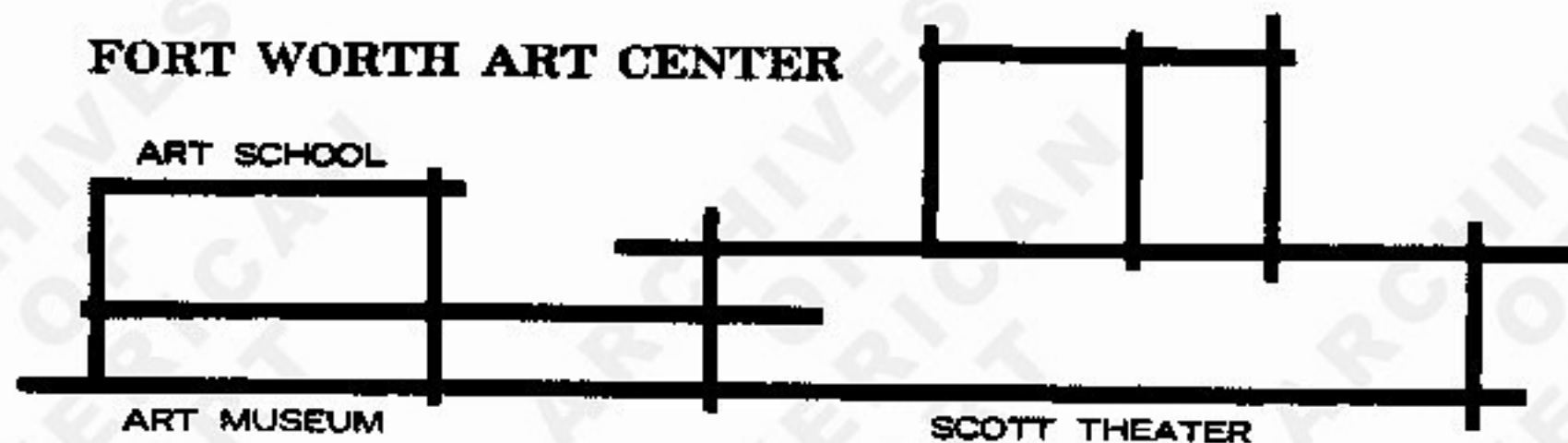
Sincerely yours,


Ferdinand Eckhardt
Director

sb

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FORT WORTH ART CENTER



May 3, 1967

Downtown Gallery
465 Park
New York, N. Y.

Dear Sir:

In anticipation of future acquisitions for the collection of the Fort Worth Art Center Museum we shall be most grateful if you could supply us, as soon as possible, with a current up-to-date list of those artists whom you are handling. This information will go on file for consideration of the Accessions Committee and future possible exhibition material.

Thank you for your courtesy and thoughtfulness in a quick reply.

I am most sincerely yours,

Donald A. Burrows

Donald A. Burrows
Director

DAB:mp

April 25, 1967

Mr. Charles Nagel, Director
National Portrait Gallery
Smithsonian Institution
F Street at Eighth N. W.
Washington, D. C. 20560

Dear Charles:

It was good to hear from you and I have been hoping to find some time to actually make up a list of "20th Century portraits" of important people. Apropos, can you give me your list of classifications? I have records of many artists' portraits and/or members of their families. Some are self-portraits - others of artists' friends. Whom else do you consider important? Do let me know at your convenience - and do come in when you are in New York, as I should love to see you again.

Best regards.

As ever,

EGH/tm

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MR. & MRS. RAYMOND NASHER
4701 MIRON DRIVE
DALLAS, TEXAS

SO WHAT HAPPENED TO YOU? I'M STILL WAITING FOR THE EXTENSION
OF YOUR VISIT.

EDITH HALPERT

sent 2:55
5/6/67

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W. P. MARSHALL, PRESIDENT

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EDITH HALPERT, DONT FONE

DOWNTOWN GALLERY 465 PARK AVE NYK

BEST WISHES FOR SUCCESSFUL STORRS OPENING. WISH I COULD BE WITH YOU

DICK MADIGAN
(31).

1967 APR 17 PM 3 38

Amos Carter Museum

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April 25, 1967

Mr. Richard A. Madigan
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Dick:

No doubt Mrs. Johnson reported her lengthy visit at the Gallery - first at the opening party for the current Storrs exhibition, which is knocking everyone for a loop; and the next day from 3 to 6 p.m. at the Gallery and subsequently at dinner.

I found her most charming and had a delightful time with her.

She seemed interested in the plan I outlined briefly, as I realized that any departure from the current scene would have to be discussed with the committee and with Mitch Wilder. In any event, we both had a pleasant time and I hope that Mitch will respond and that we can go on with the plans. This will give me an opportunity to see more of you in the near future and I look forward to getting further news about the matter. It was great fun to have you here.

With fond regards,

BOH/tm

May 3, 1967

Mr. Leonard Star
32 Carol Avenue
Fredonia, New York 14063

Dear Mr. Star:

I am enclosing the two Morris Brodersen catalogs which I mentioned on the telephone. Unfortunately, none of the paintings reproduced is still available.

The broad price range on the most recent exhibition was from \$275. to \$3000.

Since you mentioned that you are likely to be coming in in the very near future, I will not send photographs now. You will, of course, do better looking at the original works of art. If for any reason your trip is delayed and you wish some photos, please let me know and I will get our photographer to deliver a representative cross-section of prints.

May I suggest that you telephone or write ahead for a specific appointment so that someone will be sure to be on hand to show you the Brodersens.

Sincerely yours,

Tracy Miller

W. pl ROL
April 25, 1967

Mrs. Bradford Perkins
1335 West Haron River Drive
Ann Arbor, Michigan 48103

Dear Mrs. Perkins:

Thank you for your letter.

As you probably know, the Sheeler estate comprised a limited number of paintings and drawings and we have already sold quite a number of these to major museums and collectors, but of course managed to retain a cross-section for continuity.

As a matter of fact, the Smithsonian Institution, which has just purchased an important painting for the permanent collection, is planning a large retrospective exhibition of Sheeler's work for next Spring. The Philadelphia Museum and the Whitney Museum have also made plans for the same show.

If you are planning to be in New York in the near future, I will be delighted to show you what we have on hand. If a trip is not imminent, I will send you a few photographs together with all the pertinent data very shortly. Won't you please let me know.

Sincerely yours,

EOH/tm

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State of New Jersey

DEPARTMENT OF EDUCATION

26 April 1967

DIVISION OF THE STATE MUSEUM
WEST STATE STREET
TRENTON, NEW JERSEY

STATE OF NEW JERSEY
THE STATE MUSEUM
P.O. BOX 1885
TRENTON 25, N. J.

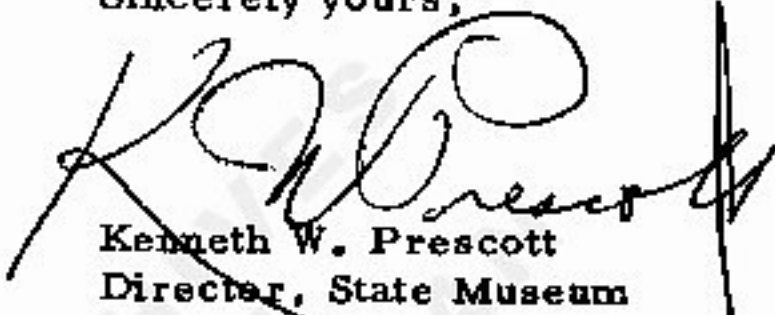
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Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

I am pleased to enclose the State of New Jersey check, drawn to the amount of \$250.00, as partial payment to you for the purchase of Ben Shahn's "Decalogue" for the Museum's collection. The remaining balance of \$42.50 is being processed for payment, and we should be forwarding the check to you within the next few weeks.

Sincerely yours,


Kenneth W. Prescott
Director, State Museum

KWP;bcb
Enclosure
cc: Mrs. Sloshberg

April 27, 1967

Mr. E. F. Sanguinetti, Director
Utah Museum of Fine Arts
University of Utah
Salt Lake City, Utah 84112

Dear Mr. Sanguinetti:

Your letter arrived today and I was very glad to learn that you plan to be in New York.

In the hope that this will reach you before you leave, I am calling your attention to the fact that the Gallery is closed on Mondays, but I will be available any day between the 2nd and the 5th and will be delighted to make an appointment at your convenience. Our telephone number is listed on the letterhead.

Sincerely yours,

EGH/tm